

Hage & Co's.
Educational Series

BOOK VI.
CANADIAN READERS.





W. J. Gage & Co's Educational Series.

CANADIAN READERS,

BOOK VI.

WITH A TREATISE ON ELOCUTION, BIOGRAPHICAL AND CRITICAL NOTES,
AND USEFUL APPENDIXES.

W. J. GAGE & COMPANY.

TORONTO AND WINNIPEG.

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PREFACE.

In the preparation of the Sixth Reader several objects have been kept in view, to which unequal importance will probably be attached by those into whose hands the book may come in the ordinary course of school work.

It is intended in the first place that the volume shall be a useful aid to the teacher in training his pupils how to read. In this respect it is self-contained, as the brief treatise on elocution which forms the introduction does not necessarily presuppose any acquaintance with either the principles or the art of good reading. It would be a mistake for the teacher, who wishes either to excel as a reader himself or to train his pupils to the highest pitch of excellence in this delightful accomplishment, to content himself with the study of this treatise, but for the ordinary school work it will be found highly useful if not amply sufficient. The specimen exercises appended to the introduction have been chosen with great care and specially edited for the express purpose of exemplifying the application of the principles discussed. Some of the passages which make up the text of the book have been selected rather for their elocutionary than for their literary value, though no one will be found that does not in some degree possess both. Useful elocutionary hints have been appended to those selections that seemed to call for such aids.

It is further intended that this volume shall be a useful manual for literary study and English composition. No attempt has been made to preserve a chronological arrangement, or indeed any other except that of alternating prose with poetry. As the collection is not supposed to be graded according to the intrinsic difficulty of the passages the latter may be taken up in any order to suit the taste of the teacher. The prose as well as the poetical selections present a great variety of styles and rhetorical forms, the critical analysis of which cannot fail to have a valuable educative effect. Assistance in this part of the work is furnished in the appendixes, and to some extent in the foot notes, but the teacher will be amply rewarded by applying for aid to fuller treatises dealing with the points there touched upon. Occasional

attempts have been made to elucidate the text by referring to or quoting parallel passages. This very interesting method can, of course, be greatly extended, the only practical limit being that imposed by the teacher's own acquaintance with the field of literature. Each selection is preceded by a brief biographical notice of the writer—except in the few cases in which the author is unknown—and a general account of his literary work. For school purposes it is easy to over estimate the value of bibliographical knowledge, but if more is wanted than this volume furnishes, recourse must be had to one or other of the many excellent histories of English literature.

Opinions vary greatly as to the claims of etymology in connection with the study of literature. It will not be denied, however, that a knowledge of the history and derivation of a word frequently enables one to understand more clearly its meaning, and at times affords a satisfactory explanation of some grammatical so-called irregularity. In the hope at once of throwing additional light on the meaning of the text, and of widening the pupil's horizon by enabling him to catch glimpses of the field opened up by the science of philology, a considerable amount of space has in the notes been devoted to the study of words, care being taken to give the most trustworthy opinions obtainable on all moot points. Partly for the purpose of familiarizing the pupil with old English several pieces have been inserted, the language of which is archaic, and in all such cases, the author's own spelling has been carefully preserved. The youth who has learnt to read with ease the language of the Elizabethan Era as it was really written, is all the better an English scholar for being able to do so.

Though it is not the aim of this book to utilize reading-lessons as a means of imparting knowledge, great care has been taken to select only pieces the tone of which is unexceptionable. There may be, for instance, amongst Burke's speeches, others which give a better idea of his oratorical power, but the one selected teaches the soundest political philosophy, and preference has been given to it partly on that account. It would be presumption to claim that in every case the best possible choice has been made, or the best possible style of treatment adopted, but neither in the selecting nor in the editing of the pieces has any pains been spared to make the book a useful advanced School Reader.

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THE PRINCIPLES OF GOOD READING.

Good reading and speaking demand :

1. A CULTIVATED VOICE.
2. DISTINCT AND CORRECT ARTICULATION AND PRONUNCIATION.
3. EXPRESSION.

Each of these leading elements of delivery may be possessed and exercised separately, but the three are essential to perfect reading.

Voice consists of breath converted into sound by the vocal organs, and it is by the right use of these organs that sound becomes musical, and is made a faithful interpreter, by their proper expression, of the thoughts uttered by the voice.

The first step towards efficient voice culture lies in the proper management of the breath; and in the best training of the voice for speaking or musical culture, breathing exercises must commence and be regularly continued through all subsequent practice.

I.

BREATHING EXERCISES.

The first conditions for making these exercises successful are (1) to inhale through the nostrils; (2) to fill the base of the lungs, and not the summit, with air; (3) to expel the breath by the action of the abdominal muscles and the diaphragm. Exercises carried out on these conditions are the surest methods for developing and invigorating the vocal powers.

The respiration must be abdominal, that is each inhalation of air should be full and deep; it should commence by descent of the diaphragm, and continue by eversion of the ribs, but never extend to elevation of the collar bone.*

In ordinary tranquil breathing the soft parts below the chest are pushed or raised outwards and upwards, in consequence of the descent of the diaphragm; the lower ribs also partake in this action, but the upper ribs and bony structure are almost unmoved. This constitutes *abdominal breathing*, and the following exercises are to be frequently practised:

ABDOMINAL DEEP BREATHING.

1. Inhale through the nostrils—not by closing the mouth but by slightly pressing the end of the tongue against the palate. Keep the upper part of the chest unmoved and fill the base of the lungs by raising and bulging outwards the abdomen.
2. Keep the lungs fully inflated as long as possible, then give out the breath slowly. Observe that this breathing must be deep and tranquil.†

*Dr. Lennox Brown.

† A deep breath widens the air cells in the lungs, increases the activity and strengthens the elasticity of their tissue, while the cellular and fatty tissue in the interstices is removed. On the other hand a restraining of the respiratory function and of the pulmonary vesicles causes the lungs to become smaller and their tissue to grow thicker. * * * Inspired air receives its first virtue through the *gymnastic* of breathing. What is the use to send invalids to a healthy region if they do not breathe the air deep into their lungs? Air of itself does not expand the lungs; their *mechanical* expansion is more salutary than the advantages of so-called healthy regions.—*Die Gymnastik des Athmens*, by Dr. Bickling.

- 3 Fill the lungs as before ; continue to inhale until you feel the chest and the ribs rise. This becomes costal breathing, and a further inhalation will advance to the clavicular breathing. The lungs are entirely filled and the exercise is completed by slowly and audibly exhaling the breath.
4. **Expulsive Breathing.**—Inhale as before, then expel with force as on a prolonged sound of *h*, or as on a moderately whispered cough.
- 5 **Explosive Breathing.**—Inhale, then expel in several rapid, sudden, and somewhat violent explosions.

Practise these and similar exercises (see “How to Read,” pp. 12 to 16) several times in succession. When engaged in such exercises govern the motions of the body from the first ; the head must be held erect and steady, care being taken not to move it in various directions in sympathy with lung exercise ; the shoulders must be thrown slightly backwards and downwards. The muscular action on the lungs must be fixed chiefly around the waist and in the abdomen and the diaphragm. These exercises may be varied and increased, but the proper mode of exhaling and the principle of abdominal breathing must form the basis of all such exercises.



II

DISTINCT UTTERANCE.

1. It is not by shouting nor any great force of voice that a speaker or reader can be heard. In fact when a pupil is reading force should be subdued for all general purposes, and should only be exercised when passion demands it.

2. **Perfect Utterance** requires a full and correct sounding of the letters and the purest tone of voice. Half sounded

vowels or consonants, or impure qualities of voice, that is voice mingled with breath or of nasal or guttural character, will seriously mar distinct utterance.

3. The following **defects** mark indistinct utterance: Neglect of the final consonant, which often occurs when cognate consonants end one word and begin the next, as last day where the *t* is omitted; neglect of unaccented syllables in words of more than two syllables, as hon'r'ble for honorable, and even the unaccented syllable of a word of two syllables, as special, where the second unaccented syllable sinks into a whisper or is run into the next word; and false sounding of vowels, as reble for rebel, prudence for prudence, charuty for charity, buhold or b'hold for behold.

4. The student of reading should be able to *sound each letter* independently of words; and vocal exercises on these sounds (see "How to Read") form the method of practice. **Phonic reading** is also an indispensable exercise for securing distinct delivery. Phonic reading means sounding each letter in a series of words distinctly, and just as it is pronounced in each word. Thus, in the word *quick*, the sounds of the letters are represented as if it were spelled *kwik*; the *q* and *u* take the sound of *k* and *w* and the final *k* is silent. In class reading every pupil should be required to read and to spell one or two words phonically, and to describe the position and action of the vocal organs engaged in the utterance of each letter.

5. In this exercise **three conditions** must be observed:

- (a) The vocal organs must be brought into contact or position.
- (b) The breath or voice must be exercised.
- (c) The same organs must be separated and restored to their silent position.

These conditions must mark the phonic practice on single letters; but, although in their combinations in speech delivery the actions are so rapid that the closing and full separation are not perceived, they must, however rapid the action, be perfectly performed to make the utterance distinct.

Thus, in sounding *bloom*, the lips are closed and pressed together, the air distends the pharynx and the sound commences. That sound alone would continue until the breath in the pharynx is exhausted, but the change of position in the tongue to sound the *l* raises its tip to the gums of the upper incisory teeth, and the vocal effort produces a different utterance; instantly the tongue is depressed, the corners of the lips meet, the aperture of the mouth is formed and *oo* follows; finally the lips again are closed and, with a slight change of the organs, the nasal sound of *m* is heard. Now it is often here, on the final sound, that defective utterance occurs, as the reader or speaker fails to separate the lips, the action which completes the articulation.

A fourth condition must accompany all these actions. The force with which the lips, tongue, jaws, and mouth muscles act on the vocal expulsion must always be in proportion and equal to the force thrown into the voice by the lungs. If this be neglected breath will be wasted, the voice will be impure in tone, and clerical sore-throat be the consequence. The appropriate action of articulation forms the muscular support of the trachea, which would otherwise be forced from its position by the breath.

While distinct articulation is indispensable the pupil must never drawl words or letters, or dwell on each sound, excepting when practising to master the elements of time for slow reading.



III.

SOUNDS OF LETTERS.

The practice of phonic reading requires a knowledge of the sound of each letter; and the correct sound of each letter depends upon the right management of the breath, the right

production of voice, and the right position of the speech organs. Vocal practice on the pure vowel sounds is the best mode for cultivating the musical qualities of the voice, what musical science calls its *timbre*, and the best vowel for that practice is the sound of **a** as heard in *calm* or *father*. **A** may be followed by **o**, as in *low*, **oo** as in *moon*, **a** as in *way*, and finally by **e** as in *see*, which is the most difficult for the production of a full and pure tone.

In sounding these vowels it is important to note the action of the speech organs.

A, as in *calm*, is sounded with the mouth well-opened, the tongue lying on the floor of the mouth, the lips fixed against the teeth, not protruding or screwed sideways.

O, as in *low*. This letter ends in a sound similar to that of *oo* in *moon*. The lips are brought into closer contact than in *a*, and as the sound terminates in *oo* the orifice gets rounder and a sort of internal protrusion attends the closing action. It thus forms a diphthongal action.

OO may follow the *o* sound.

A, as in *day*, is also diphthongal, ending in short *ee*. The tongue is depressed and when terminating the sound it is slightly altered in position to form the *ee*.

E, as in *see*. The aperture of the mouth is very narrow, the teeth very little separated, the tongue rising to correspond with the arch of the palate. The sound must be formed in the back of the mouth, for as it advances to the front it becomes thin and shrill in tone.

U is a compound of *e + oo* rapidly combined.

The above analysis will suggest the methods for giving the other sounds of the vowels.

The vowels commonly so called are *a, e, i, o, u*, but each of these has other sounds which largely increase the number of tonics.

TABLE OF TONIC OR VOWEL SOUNDS.

VOWEL SOUNDS.				EXAMPLES.			
1,	2,	3,	4.	1,	2,	3,	4,
a,	a,	a,	a,	bar,	bat,	ball,	mate,
1,	2,			1,	2,		
e,	e,			me,	met,		
1,	2,	2,		1,	2,	2, 2,	
i,	i, and y,			dine,	din,	city,	
1,	2,	3,	4,	1,	2,	3,	4,
o,	o,	o,	o,	l,	move,	for,	cot,
1,	2,	3,		1,	2,	3,	
u,	u,	u,		tune,	tun,	full,	
1,	2,			1,	2,		
oi,	ou,			joy,	now.		

Explanation.—The examples are numbered to agree with the number of the vowels: thus *a* (1) has *bar* to illustrate that sound.

EXERCISE ON VOWELS.

In all these exercises for Phonic Reading the reader should first sound the vowels as they are sounded in the words, then read the examples, slightly prolonging each italic vowel.

He gave the gale his snow white sail.

The primal duties shine like stars.

Roll on thou deep and dark blue ocean roll,

Ten thousand fleets sweep over thee in vain.

Thy shores are empires changed in all save thee.

The balmy breath of incense breathing morn.

While the deep thunder, peal on peal afar.

The Niobe of nations. there she stands,

Childless and crownless in her voiceless woe.

Lo! anointed by Heaven with vials of wrath,

Behold where he flies on his desolate path!

Now, in darkness and billows, he sweeps from my sight,

Rise! Rise, ye wild tempests and cover his flight!

TABLE OF CONSONANTS.

The first series are called perfect consonants because formed by complete contact of the speech organs. The breath consonants have no vocality ; the voice consonants have vocality ; but the nasals have vocality which can be prolonged and inflected ; hence they become elements of greater expression than the other consonants.

PERFECT CONSONANTS.

<i>Organic Formation.</i>	<i>Breath.</i>	<i>Voice.</i>	<i>Nasal.</i>	<i>Examples.</i>
Labial.	p.	b.	m.	pip, bab, mum.
Lingual.	t.	d.	n.	tat, did, non.
Palatal.	k.	g.	ng.	kick, gog, sing.

IMPERFECT OR PARTIAL CONSONANTS.

<i>Organic Formation.</i>	<i>Breath.</i>	<i>Voice.</i>	<i>Examples.</i>
Labia-dental	f.	v.	fif, viv.
Dental sibilant.	s	z.	sis, zuz.
Lingual palatal	ch.	j.	chin, juj.
Palatal sibilant.	sh.	zh.	she, azure.
Lingua-dental.	th.	th.	thin, them.
Palatal.		y.	
Labial aspirate	wh.	w.	when, will.
Lingua-palatal.		r.	row, fear.
“ “		l.	ball.
Aspirate.	h.		ha, ha.

EXERCISES ON CONSONANTS.

In practising these exercises, observe the rules for breathing, retain the breath, when the lungs are filled, for a few moments, then utter the initial consonant suddenly—*attack* it as in music—dwell a moment on that consonant then complete the syllable, sustaining the voice firmly to the closing letter. The force must be marked by decisive energy, but must not cause any

throat irritation. If throat irritation is felt pause a little and practise more gently. The exercises may, in alternate order of each and of the whole, be practised slowly and rapidly. As it is the *consonants* that demand chief attention the vowels must be short in time.

B-ă-B, P-ĭ-P, D-ĭ-D, T-ă-T, G-ă-G, K-ĭ-K.
 M-ă-M, N-ö-N, sĭ-NG-ĭNG, V-ĭ-V, F-ĭ-F.
 Z-ü-Z, S-ĭ-S, J-ü-J, CH-ür-CH, ă-ZH-ure,
 SH-u-SH, TH-u-TH (*voice*), TH-u-TH (*breath*),
 WH-ĭch, W-ö-W, Y-ă-Y, L-ü-L, H-ă-H.

Additional Practice :

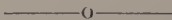
- I. Sound each consonant *alone*, separated from the vowels, (1) suddenly, (2) prolonged.
- II. Sound the *initial* consonant with the vowel, omitting the *final* consonant.
- III. *Omit* the initial consonant and *commence* with the vowel, but end with the consonant, delivering it with great force and distinctness.

Defects of utterance are common when two or more consonants are combined—one or more of them being often omitted. Careful and strict drill in such combinations as the following should be frequent :—

Bl. — sobb'd. *Bdst.* — stabb'dst, prob'dst. *Bldst.* — trembl'dst.
Dldst. — paddl'dst. *Dnd.* — madd'n'd. *Dgd* (=djd), —
 lodg'd, cag'd. *Fldst.* — shuffl'dst, baffl'dst. *Ftst.* — sift'st.
Gdst. — digg'dst. *Gldst.* — struggl'dst. *Kndst.* — weak'n'dst.
Ksth. — sixth. *Ldjd.* — indulg'd. *Ltst.* — melt'st. *Mdst.* —
 nam'dst. *Ndst.* — 'rend'st. *Ngthndst.* — strength'n'dst.
Ngkst. — think'st. *Ngkts.* — precincts. *Ndej.* — chang'd.
Ntsht. — wrench'd. *Pldst.* — traml'dst. *Rbdst.* — disturb'dst.
Rkst. — mark'dst. *Rldst.* — hurl'dst. *Rmdst.* — form'dst.
Rndst. — learn'dst. *Rtst.* — start'st. *Rcht* — march'd.
Rvdst. — starv'dst. *Skst.* — risk'st. *Thdst.* — sheath'dst.
Tldst. — settl'dst. *Tsht.* — snatch'd. *Vdst.* — lov'dst. *Vldst.*
 — grov'll'dst. *Zldst.* — dazzl'dst.

Select other passages similar to the following for practice :

Thou *trembl'dst* then if never since that day
 Stung by the viper thou *fondl'st* when young.
 Tell me how thou *baffl'dst* and *ripl'dst* thine enemy.
 How thou *mingl'dst* life and death.
 Star that *twinkl'dst* on the watchman's path.
 Thou *drink'st* the cup and *thank'st* the giver.
 Now thou *curb'dst* passions fierce.
 Thou *lurk'dst* in the dark and *hark'dst* for a footstep.
 Thou *arm'dst* the hand that laid thee low.
 Thou *dazl'dst* mine eyes with such beauty.



IV.

TIME.

Time in its application to reading embraces the methods and conditions which instruct us how to give due measure to words, to sentences, and to the pauses which separate words, phrases, and sentences.

Slow reading is accomplished by dwelling without drawling upon all vowels and consonants capable of prolongation. When important words present themselves in any composition the pupil should read them phonically, and extend the quantity of the long vowels and the liquids or semi-vowels.

The following are examples of words containing elements of time, or letters which can be prolonged ; these elements are printed in italics :—

Roll on thou deep and dark *blue ocean—roll.*
 To *arms!* to *arms!* to *arms!* they cry.
Wailing and *woe* and *grief* and *fear* and *pain.*
Boundles, endless, and sublime.

Thou glorious mirror where the Almighty's form
 Glasses itself in tempests ; in *all* time,
Calm or convulsed—in breeze, or gale, or storm
 Icing the pole, or in the torrid clime
 Dark-heaving ; boundless, endless and sublime—
 The image of *Eternity*,—the throne
 Of the *Invisible* ; even from out thy slime
 The monsters of the deep are made ; each zone
 Obeys thee ; thou goest forth, dread, fathomless, alone.

—Byron.

Hear the tolling of the bells—
Iron bells !
 What a world of solemn thought their monody compels !
 In the silence of the night,
 How we shiver with affright
 At the melancholy menace of their tone !
 For every sound that floats
 From the rust within their throats
 Is a groan.
 And the people—ah, the people—
 They that dwell up in the steeple,
All alone,
 And who tolling, tolling, tolling,
 In that muffled monotone,
 Feel a glory in so rolling
 On the human heart a stone—
Poe

The best effect will be given to the italicized words in this last passage by swelling and prolonging the voice almost as in chanting.

Quick reading is as necessary as slow reading when justified by the sentiment. But the great defect of quick reading is that letters, and even syllables are omitted, or imperfectly uttered. Practice in quick reading should therefore be given with special regard to distinctness and finish of utterance. The pupil may select any passages for practice, reading first very slowly, then moderately slowly, quickly, and very quickly.

Read the following very quickly, but pause briefly at the vertical dashes :

Like adder | darting from his coil,
Like wolf | that dashes through the toil,
Like mountain cat | that guards her young,
Full | at Fitz James's throat he sprung.—*Scott*.

Away! away, and on we dash!—
Torrents less rapid and less rash.

Away, away, my steed and I,
Upon the pinions of the wind,

All human dwellings left behind :

We sped | like meteors through the sky,
When | with its crackling sound the night
Is chequer'd | with the northern light ;

* * * * From out the forest prance

A trampling troop—I see them come !

A thousand horse—and none to ride !

With flowing tail, and flying mane,
Wide nostrils—never stretch'd by pain, -
Mouths | bloodless to the bit or rein,
And feet | that iron never shod,
And flanks | unscarr'd by spur or rod,
A thousand horse—the wild and free—
Like waves | that follow o'er the sea,

Came thickly thundering on :—

They stop, they start, they snuff the air,
Gallop a moment | here and there,
Approach, retire, wheel round and round,
Then plunging back | with sudden bound,

They snort, they foam, neigh, swerve aside,
And backward to the forest fly,

By instinct | from a human eye.—*Byron (adapted)*.

Let them pull all about mine ears ; present me
Death | on the wheel, or at wild horses' heels ;
Or pile ten hills on the Tarpeian rock,
That the precipitation might down stretch
Below the beam of sight, yet will I still
Be thus to them.

—*Shakespeare*.

RHETORICAL PAUSES.

Expressive reading requires special pauses in addition to the grammatical pauses. The rules for these pauses are numerous ; but as they all depend upon the arrangement of thoughts indicated by the different members of a sentence, the analysis of the sentence is the best guide to the rhetorical pause. Hence the student of elocution may safely, and for the best effect ought to, pause before every new form of thought expressed by a series of words, as phrases and clauses.

The following summary presents the *Rules for Pausing* :—

Pause after :

1. The nominative with complements.
2. Words in apposition.
3. Completion of predicate when followed by extensions.
4. Each extension when consisting of several words.
5. The objective phrase or extension of predicate when inverted.

Pause before :

6. The infinitive mood when it has objects or extensions.
7. Prepositions when governing phrases.
8. Every new sentence.
9. The emphatic word.
10. **Pause between** all words where an ellipsis occurs.
11. **Pause always** in some part of a line of poetry, as near to the middle as possible, in accord with any of the given rules, and always at the end of the line.

These pauses are important ; they give the hearer time to reflect and to arrange the thoughts ; they increase the pleasure of hearing by the momentary silence, and allow the speaker time and opportunity for breathing.

The length of a pause depends (1) on the relation and dependence or independence of the members and the clauses, and (2) on the nature of the sentiment and composition. In light, cheerful, animated, or humorous compositions the pauses are brief. Solemn, exalted, or philosophical composition demands longer pauses.

As a sequel to the rules for pausing the following directions for not pausing are important :—

Do not pause—

1. Between a pronoun and a verb whether it be the subject or object.
2. Between a preposition and its object.
3. Between an adjective and the noun immediately following, which it qualifies.
4. Between an auxiliary and a principal verb when they come together.
5. Between a verb and its object.

The following sentences are arranged according to these rules ; the pauses are indicated by *vertical dashes*, and the words united by *hyphens* have no pauses ; a lesser pause may follow where there is no dash, point, or hyphen :—

It-remains-with-you then | to-decide | whether that-freedom,
 at-whose-voice | the-kingdoms-of-Europe | awoke | from-the-
 sleep-of-ages, to-run-a-career of-virtuous-emulation | in-
 everything | great-and-good ; the-freedom | which-dispelled
 the-mists-of superstition, and-invited-the-nations | to-behold-
 their-God ; whose-magic-touch | kindled-the-rays-of genius, the-
 enthusiasm-of-poetry, and-the-flame-of-eloquence ; the freedom
 | which-poured | into-our-lap | opulence-and-arts, and-embellished-
 life | with-innumerable-institutions and-improvements, till-it-
 became a-theatre-of-wonders ; it-is-for-you to-decide | whether
 this-freedom shall-yet-survive, or be-covered | with-a-funeral-
 pall, and-wrapt | in-eternal-gloom. In-the-solicitude | you-feel
 to-approve-yourself worthy of-such-a-trust, every-thought of-
 what-is-afflicting in-warfare, every-apprehension of-danger | must-
 vanish ; and-you-are-impatient | to-mingle | in-the-battle of-the-
 civilized-world.—*Robert Hall.*

TIME IN REFERENCE TO SENTENCES.

1. Principal sentences are read slower than subordinate sentences.

2. Noun sentences, as they form the subjects or objects of sentences, have the same importance and time as the principal sentence, and are exceptions to this rule.

3. The quotation when introduced into a narrative is distinguished by difference of time. But that difference whether the movement shall be faster or slower will depend entirely on the nature of the quotation. Unless it is an expression of quick anger or any similar feeling it is generally to be read slower.

The "Temptation of Christ," the parable of the "Prodigal Son," and that of "The Rich Man," in the twelfth chapter of Luke are illustrations of this rule.

The time of each passage is arranged and indicated as follows, in the last named parable:—

- v. 13. (*Narrative, moderately fast*). And one of the company | said unto him,
(*Quotation, slower.*) Māster, *speak* to my brother, that he *divide* the inheritance with me;
14. (*Narrative, faster.*) And he said unto him,
(*Slower and sterner.*) Mān, who made *me* a judge, or a divider, over *yōu*?
15. (*Narrative.*) And he said unto them,
(*Quotation as 14.*) Take heed and beware of *covetousness*; for a man's life consisteth not | in the abundance of the things which he possesseth.
16. (*Narrative, faster.*) And he spake a parable unto them, saying,
(*Quotation, as Christ's narrative, a little slower than Luke's narrative.*) The ground of a certain rich man | brought forth plentifully: And he thought within himself, saying,
(*Quotation, slower as if deliberating.*) What shall I *dō*, because I have no *rōom*, where to bestow my fruits?
17. (*Narrative, faster.*) And he said,
(*Quotation, fast, as if struck by a happy idea.*) This will I *dō*: I will pull down my barns, and build *grēater*,
18. and there will I bestow all my goods. And I will say to my soul,
(*Quotation slower, because more important.*) Sōul, thou hast much goods laid up for many years; (*louder*) take thine *ease*, *eat*, *drink*, and be merry.

20. (*Narrative slower, lower tone, and more solemn.*) But God said unto him,
 (*Quotation, very slow and solemn.*) Thou fool, this night thy soul shall be requireil of thee : then whose shall these things be | which thou hast provided ?
21. (*The lesson, a little faster than v. 20, and not so solemn nor deep-toned.*) So is he that layeth up treasure for himself, and is not rich toward God.

Parenthetical clauses are always read in a lower tone, to distinguish them from the interrupted clause. In this respect they must be treated as subordinate clauses.

The **Time** of the parenthetical clause depends upon its importance compared with the interrupted clause. If more important than that clause, it is read slower ; if less important, faster ; but if it be, as it often is, an exclamatory phrase interjectional in character, or a brief explanation of any part of the main sentence, it may be read in equal time but in lower pitch.

The following examples illustrate these rules :—

Parenthesis more important than the main clauses,
 to be read slower :

They that trust in their wealth, and boast themselves of their riches ; none of them can, by any means, redeem his brother, nor give to God a ransom for him : (for the redemption of their soul is precious, and it ceaseth for ever :) that he should still live for ever, and not see corruption.—*Psalms* 49 : 6, 7, 8, 9.

Parenthesis less important than the main clause,
 to be read faster :

O many are the poets that are sown
 By nature ! men endowed with highest gifts—
 The vision and the faculty divine ;
 Yet, wanting the accomplishment of verse,
 (Which in the docile season of their youth
 It was denied them to acquire, through lack
 Of culture and the inspiring aid of books :
 Or haply by a temper too severe :
 Or a nice backwardness afraid of shame),

Nor having e'er, as life advanced, been led
 By circumstance to take unto the height
 The measure of themselves, these favor'd beings,
 All but a scatter'd few, live out their time,
 Husbanding that which they possess within,
 And go to the grave unthought of.

— *Wordsworth.*

Can you think, lords,
 That any Englishman, dare give me counsel ?
 Or be a known friend, against his highness' pleasure
 (Though he be grown so desperate to be honest)
 And live a subject ?

— *Shakespeare.*

FIGURATIVE LANGUAGE.

The only figures of speech that demand special attention in elocution are the **Simile** and the **Metaphor**. The only rule for reading these figures is to **read them according to their nature**, not according to their value. If the figures are intended to illustrate *rapidity* of action, they must be read *faster* than the literal passage ; but if they are intended to illustrate *slowness of action*, *firmness*, *rest*, they must be read slower, in both instances in harmony with the nature of the simile and the literal passage.

Similes expressive of rapid action :

As wild his thoughts and gay of wing
As Eden's garden bird.

He woke—to die midst flame and smoke,
 And shout and groan, and sabre stroke,
 And death-shots falling thick and fast
As lightnings from the mountain cloud.

— *Halleck.*

Metaphors illustrative of rapid action :

For they have sown the wind and
 They shall reap the whirlwind.

Simile illustrative of slow action :

She never told her love,
But let concealment, | *like a worm i' the bud,*
Feed on her damask cheek. --Shakespeare.

The worm eats its way slowly and silently through the bud, and the simile naturally suggests slowness of action.

She pined in thought,
And, with a green and yellow melancholy,
She sat, | *like patience on a monument,*
Smiling at grief. --Shakespeare

These similes suggest inaction, statuesque silence, and rest, and must therefore be read *slowly*.

The simile is generally read in lower pitch than the literal, but in the following passage where the simile interrupts the metaphor, it should be read not only faster but higher than the metaphor; for while the latter suggests dignity, grandeur, and slowness, the former illustrates gaiety and rapidity of action :—

“ I have ventur'd,
| *Like little wanton boys that swim on bladders,* |
This many summers in a sea of glory ;
But far beyond my depth. —Shakespeare.

Finally, the reader should always pause before and after the simile or the metaphor to indicate the change from the literal to the figurative and the return to the literal.

—————O—————

V.

INFLECTION.

In all acts of speaking the voice slides upwards or downwards. In very solemn and calm utterances these movements or slides can scarcely be distinguished from a perfectly level and unvarying tone ; and when that tone is *perfectly* level it ceases to be the tone of speech, and becomes that of music or a chant.

It is impossible to read with expression without correct inflections, and correct inflections depend entirely on the acuteness of the ear.

Frequent practice of slides on the long vowels is the best method for ear culture. As all inflections are made by the upward or downward advance of the voice, pupils should be drilled on the simple vocal elements. The practice may extend from two notes to a full octave, and the chief difference between such practice and that of music is that while in music the voice stops between each pair of notes as it advances, in inflection it advances up and down from one to two, one to three, one to four, one to five, one to six, and so on, without any break ; that is, it slides in one continuous tone.

The learner should give each inflection arbitrarily to any and every word without regard to the sense or claims of the passage.

When untrained readers pause or entirely stop they generally "drop the voice," whether the sense is complete or not. In a class this bad habit may be corrected by directing each pupil to stop in the middle of a sentence, or where a comma occurs, or at the end of a line, but to keep the voice sustained as if intending to read further.

Mechanical expertness must be first acquired in directing the voice, and, as has been stated, this expertness depends on acuteness of ear rather than any function of voice. The following exercises agree with natural expression and will greatly aid the object in view—mechanical expertness. Ask the following and similar questions, observing that the inflections successively rise and fall on the marked words of the questions, and fall and rise on the answers :—

Did he call *me'* or *you'* ?

He called *me'*, not *you'*.

Do you *sing'* or *read'* ?

I *read'*, I never *sing'*.

Are you an *American'* or a *Canadian'* ?

I am a *Canadian'* and not an *American*.

In conversation or unimpassioned composition the inflections are rather slight, scarcely perceptible to an untrained ear; but in all fervid composition the inflections are marked by their compass, that is, by the extent to which, up or down, they are carried

Frequent practice on vowel sounds, and even on the liquid; or semi-vowels *l*, *m*, *n*, *ng*, and *r* should be made up and down to the utmost compass of the voice, and after the practice on letters, there should be a similar practice on exclamations and sentences. The following exercises which indicate the progress of the voice will be useful and suggestive:—

Are you a *man?*

Can you be so *mean?*

He is *dying.*

He will *perish.*

In all such intense inflections it will be perceived that when the speaker commences the inflected word the voice changes its pitch, that is, it descends lower than in the preceding word when it is to ascend; and ascends higher when it is to descend. This change of pitch is necessary to the purity and effect of the voice. Untrained ears will generally fail in distinguishing this change of pitch from inflection, and will call the falling inflection a rising one, because it begins higher than the last sound. But if the student prolongs the inflection he will find it descend to the lowest or ascend to the highest tone that the voice can reach, and that will satisfy even the untrained ear as to the nature of the inflection. In the above exercises, "Are you a man," &c., and similar ones which can be added, the voice should be carried as far as possible from one extreme to the other.

The practice may also be varied by advancing from one note to two in a slide; then from one to three, and so upwards and downwards through an entire octave, care being taken that in

these passages there be no break in the voice but a continuous slide, pure in tone.

When either of these inflections has to be produced the voice is assisted and relieved by giving a contrary inflection to the word or syllable immediately preceding the special word to be inflected. This, in fact, is done in all natural utterance. Thus, if we ask very earnestly, "are you sure there is no *dan'ger*?" the voice will naturally slide down on *dan* and rise on *ger*, and it will slide down on *no* if the whole word *danger* takes the rising inflection.

The two following principles underlie most of the rules for inflections:—

- ↷ (a) All words and incomplete or dependent thoughts, referring to other thoughts that *follow* them, require a rising inflection on the last word.
- ↷ (b) All thoughts and forms of expression complete in themselves, and not referential, require a falling inflection on the final word.

RULES OF INFLECTIONS.

Rising Inflections.

1. The dependent words and clauses of a sentence end each with the rising inflection.

Flung into life' | in the midst of a Revolution' | that quickened every energy of a people' | who acknowledged no superior', he commenced his course' | a stranger' by birth' | and a scholar' by charity'.

In sentences similar to the above, several of which refer to a principal clause, expressive reading requires a slight falling inflection on each dependent phrase and clause, so long as the final dependent word preserves the dependence by the rising inflection, and the marking of the above quotation exhibits this method. This mode of inflection is especially expressive when we wish to mark each pause by emphasis; as in the following:—

More than by eloquence', more than by accurate doctrine', more than by ecclesiastical order', more than by any doctrine | trusted to | by the most earnest', and holy' men', shall we and others', sinful rebels', *outcasts'*, be won to Christ' | by that central truth of all the Gospel', the entireness of the Redeemer's sympathy.'

2. Exclamatory expressions, invocations, appeals, which, from their nature suggest incompleteness—the expectation of a response—take the **Rising Inflection**.

O ye gods' ! ye gods' ! must I endure all this' ?

O pardon me thou bleeding piece of earth'

That I am meek and gentle with these | *butchers.'*

—*Shakespeare.*

O sweet and strange it seems to me, that ere this day is done',

The voice | that now is speaking may be beyond the sun',

Forever and forever',—all in a blessed home',

And there to wait a little while, till you and Effie come'.

—*Tennyson.*

Alive, in triumph' ! and Mercutio slain' !

Away to heaven, respective lenity,'

And fire-eyed fury' | be my conduct now'.

—*Shakespeare.*

3. Negative statements, denials, and negations that suggest opposite positive statements take a rising inflection. In most cases a negative suggests an affirmative, hence it is in that view incomplete :—

I come not, friends, to steal away your hearts'.

He was condemned for his crimes', not for his political' opinions'.

The fated flash not always falls upon the head of guilt'.

4. Certain forms of interrogations, such as :—

All questions which begin with verbs, which can be answered by *yes* or *no*, and which are simply questions seeking for knowledge, the asker being uncertain what answer will be given, take the rising inflection.

// Must I budge' ? Must I observe you' ?

// Must I stand and crouch under your' testy humor' ?

Must we but weep' o'er days more blessed' ? //
 Must we but blush' ? Our fathers bled', //

—Byron.

You have the letters Cadmus gave'— //
 Think you he meant them for a slave' ? //

—Byron.

To this rule there is an important **exception**. If the asker puts the question rather as a rebuke, or as an emphatic assertion in the form of a question, with the full expectation that the answer shall be *yes* or *no*, as he wishes it to be, then the question takes a falling inflection :—

Can you be so blind to your interest' ? //
 Have you no desire to save yourself ? //

Would'st thou have that
 Which thou esteem'st the ornament' of life',
 And live a coward in thine own esteem',
 Letting 'I dare not' wait upon 'I would',
 Like the poor cat i' the adage' ? //

—Shakespeare.

You wrong me every way ; you wrong me, Brutus' ;
 I said an elder soldier', not a better' :
 Did' I say better' ?

—Shakespeare.

Is Christ divided' ? Was Paul crucified' for you' ? or were you baptized in the name of Paul' ?—*I Corinthians*, 1:13.

In these questions each asker expects only one answer—he makes *no appeal*, but expects with certainty a negative answer. In the third question, Lady Macbeth rebukes her wavering husband, and by the downward inflection asserts the impossibility of any other than a negative answer. It is on the same principle but in a different spirit, that Paul puts his questions to the contentious Corinthians.

But when the question involves an appeal to the feelings or to the judgment, although there may be a moral certainty of the answer being *yes* or *no*, the rising inflection is more expressive. By its very uncertainty it gives the persons questioned an excuse for ignorance or the offence committed in ignorance.

Can storied urn, or animated bust,
 Back to its mansion call the fleeting breath?
 Can honour's voice provoke the silent dust,
 Or flattery soothe the dull cold ear of death?

—Gray.

We know they cannot, but the poet does not rebuke; he appeals, and the rising inflection tenderly expresses that appeal which would become a stern rebuke with the falling. It is in the same spirit that Isaiah appeals to his idolatrous and sinning people. In Chapter 40, verses 12, 13, and 18 he asks who has created all things, and in verse 21 he asks:—

Have ye not known? have ye not heard? hath it not been told you from the beginning? have ye not understood from the foundations of the earth?

Isaiah knows the answer ought to be “yes, we have known;” but he wishes to awaken to a consciousness of sin by a tender appeal, and again the rising inflection best gives that expression.

When the meaning of a sentence is fully closed the word which expresses that close takes a falling inflection.

This important rule is constantly violated in scripture, hymn, and sacred readings, but especially in the two former kinds of composition. The defect is that the final sound of a stanza or a verse of scripture is that of a marked rising inflection. There should be no exception to the above rule in sacred readings:—

Let us hear the conclusion of the whole matter: Fear God, and keep his commandments: for this is the whole duty of man.

For God shall bring every work into judgment, with every secret thing, whether it be good, or whether it be evil.

Falling Inflections.

1. When a word demands excessive, marked, or what is termed arbitrary emphasis, it requires the falling inflection even when dependent for its full meaning on succeeding words:—

Why shrinks the soul
 Back on herself, and startles at destruction?
 'Tis the divinity | that stirs within us.

—Cato.

Look! in this place, ran *Cassius*' dagger through:
Through this, the well-beloved *Brutus*' stabbed.

—*Shakespeare.*

A series of connected, independent, or co-ordinate sentences ends each with a falling inflection; the penultimate, however, taking a rising inflection:—

The Reform Act mitigated' anomalies', restrained their range', cut off the extremities' of those anomalies', and confined them within contracted limits'.

—*Gladstone.*

2. Questions that cannot be answered by *yes* or *no*, take a falling inflection. Such questions generally begin with an interrogative pronoun or an adverb:—

Which of those rebel spirits, adjudg'd to hell
Coms't thou', escaped thy prison' ? and transform'd' ;
Why satt'st thou, like an enemy' in wait',
Here watching at the head of those that sleep' ?

—*Milton.*

Wherefore cease' we then' ?
Say they who counsel war : we are decreed',
Reserved', and destined' to eternal woe' ;
Whatever doing', *what* can we suffer more',
What can we suffer worse' ?

—*Ibid.*

Who hath measured the waters in the hollow of his hand', and meted out heaven with the span', and comprehended the dust of the earth in a measure', and weighed the mountains in a scale, and the hills in a balance' ? *Who* hath directed the spirit of the Lord', being his counsellor' ?

Why sayest thou, O Jacob', and speakest, O Israel', my way is hid from the Lord', and my judgment is passed over from my God' ?

3. Sentences that express authority or command even if negative in form demand the falling inflection:—

God is not a man that he should lie' ; neither the son of man that he should repent'.

Thou shalt not steal'.

While the general principles and the rules derived from them will be sufficient to guide the reader in the delivery of most passages, there are exceptional expressions which, being inspired by passion, seem, like the actions of passion, to be opposed to all rule—until investigated by higher laws than those of mere rhetoric. The laws of inflection are deduced from the experiences of life; and while they may be safely applied to most expressions, the reader who is free from bad habits of delivery must use his imagination and his judgment when he reads compositions of the imagination or expressions of strong feeling, and apply inflections and all the other forms of utterance as he would were the thoughts and passions he expresses his own.

The following passages are marked as if exceptions to rules, but as such intonations are natural a just analysis of the thought expressed will show them to be correct:—

For I am persuaded, that neither death' nor life', | nor angels', nor principalities', nor powers', | nor things present', nor things to come,' | nor height' nor depth' | nor any other creature' || can separate us from the love of God | which is in Christ Jesus.

In this passage the subjects of the sentence are classed in groups, separated by the rhetorical dash. Each group forms a complete series,—the subjects of the group being related to each other but independent of the other groups: hence the last word of each group has a falling inflection, except the last word of the entire group, “creature,” which, to show the dependence of the entire series upon the predicate has the rising inflection; and as these groups consist of antithetical terms the inflections are opposed. This arrangement of the inflections will suggest what liberty a good reader may take in managing the intonations so long as he does not violate the general principles:—

Well, believe this,

No ceremony' | that to great one's 'longs',
 Not the king's *crown'*, nor the deputed *sword'*,
 The marshal's *truncheon'*, nor the judge's *robe'*,
 Become them | with one half so good a grace'.||
 As mercy does.

Shakespeare:

THE MONOTONE.

The monotone is an inflection, but the slide is so slight that to the unpractised ear it sounds like a level tone. Great actors and readers regard the attainment of this level tone, varying but little in pitch and inflection, but intense in its delivery, as one of the highest accomplishments of elocution. Frequent practice on the vowel sounds, assisted by a piano, will be of great service in the cultivation of this power.

In reading the following passages let the reader aim at the level tone, and swell the voice on the letters capable of quantity. The nearest approach to music without passing into song or chant will produce the best quality of monotone. There are no special rules for the monotone but it is always adapted for solemn and sublime compositions:—

Still it cried, “sleep no more!

Glamis hath murdered sleep, and therefore Cawdor

Shall sleep no more: Macbeth shall sleep no more.”

—*Shakespeare.*

Through days of sorrow and of mirth,

Through days of death and days of birth,

Through every swift vicissitude

Of changeful time, unchanged it has stood;

And, as if, like God, it all things saw,

It calmly repeats these words of awe:

“For ever—never!

Never—for ever!”

—*Longfellow.*

Lord thou hast been our dwelling-place' in all generations.
 Before the mountains were brought forth, or ever thou hadst
 formed the earth and the world', even from everlasting to ever-
 lasting thou art God. Thou turnest man to destruction'; and
 sayest, Return ye children of men'. For a thousand years in thy
 sight' are but as yesterday', when it is past and as a watch in
 the night.'

—*Psalms xc.*

The following extract is from Talfourd's tragedy of "Ion." *Ctesiphon* presents *Ion* with the knife with which he is to slay king *Adrastus* as an offering to appease the gods and stay the pestilence. *Ion* then delivers the invocation. It must be read in slow time, in deep full tones marked by intensity of feeling, but strict monotone :—

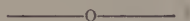
Ctes. Receive this steel,
 For ages dedicate in my sad home,
 To sacrificial uses ; grasp it nobly,
 And consecrate it to untrembling service
 Against the King of Argos and his race.

[*Ion approaches the altar, and lifting up the knife speaks*]

—Ye eldest gods,

Who in no statues of exactest form
 Are palpable' ; who shun the azure heights
 Of beautiful Olympus, and the sound
 Of ever-young Apollo's minstrelsy'.
 Yet, mindful of the empire which ye held
 Over dim Chaos | keep revengeful watch
 On falling nations. and on kingly lines
 About to sink forever ; ye, who shed

Into the passions of earth's giant brood |
 And their fierce usages' | the sense' of justice';
 Who clothe the fated battlements of tyranny
 With blackness as a funeral pall', and breathe
 Through the proud halls of time-embolden'd guilt
 Portents' of ruin', hear' me!—In your presence',
 For now I feel ye nigh, I dedicate
 This arm | to the destruction of the king
 And of his race'! Oh! keep me pitiless';
 Expel all human weakness from my frame,
 That this keen weapon | shake not | when his heart
 Should feel its point; and if he has a child'
 Whose blood is needful to the sacrifice
 My country asks', harden my soul to shed' it!



VI.

PITCH OR MODULATION.

In speaking, the voice not only slides upwards and downwards, as explained under "Inflections," but it changes in pitch as in the musical scale, though with less variety. The change in music is distinctly marked by the sound being sustained on each note. In speaking, the changes are not so extreme. They all fall within less compass than one octave, and generally the variations do not range over more than three or four gradations or notes. But there are gradations, and the delicacy of the changes

marks and constitutes the best expression of good delivery. Every student of reading, therefore, will find it advantageous to practise the voice to the extent of one octave, so as to be able to distinguish the variations within it. Every speaker can reach a certain height and depth, and exercises upon the variations that lie between these extremes will train the voice in modulations. The middle step lying furthest from these extremes is the voice most to be practised; and practice on that pitch, united with the monotone, will aid in cultivating the level tone so precious to the great artist. An excellent exercise, also, is that of reading a number of lines or stanzas of poetry on all the tones a reader can command down and up, and up and down in succession. An uncultured voice can be made to pass over twelve diatonic sounds, and this is more than expressive reading requires. (See "How to Read", p. 44.)

There are three recognized pitches of the voice; the **High**, the **Middle**, and the **Low**.

The *high* is the appropriate pitch for excitement, whether it be manifested in light and joyous emotions; in tenderness and pity; or in pain, defiance, or terror.

The *middle* is that of conversation, suitable for a newspaper article or a philosophical essay.

The *low* is the pitch for solemn or grave subjects. It is the voice of deep feeling, sorrow, love, woe, remorse, &c.

High Pitch.

I heard the lance's shivering crash
As | when the whirlwind rends the ash;
I heard the broadsword's deadly clang,
As | if an hundred anvils rang!
But Moray wheeled his rear-ward rank
Of horesmen on Clan-Alpine's flank—
 "*My banner-man advance!*"
I see," he cried, "their columns shake—
Now, gallants, for your ladies' sake,
 Upon them with the lance!"

—Scott.

Middle Pitch.

COMPENSATION.

All things are double, one against another—tit for tat; an eye for an eye; a tooth for a tooth; blood for blood; measure for measure; love for love. Give and it shall be given you. He that watereth shall be watered himself. What will you have? saith God; pay for it, and take it. Nothing venture, nothing have. Thou shalt be paid for what thou hast done, no more, no less. Who doth not work shall not eat. Harm watch, harm catch. Curses always recoil on the head of him who imprecates them. If you put a chain around the neck of a slave, the other end fastens itself around your own. Bad counsel confounds the adviser. The devil is an ass.

—Emerson.

Low Pitch.

THE SEPULCHRES OF KINGS.

A man may read a sermon, the best and most passionate that ever man *preached*, if he shall but enter into the sepulchres of *kings*'. In the same Escorial, where the Spanish princes live in greatness and power, and declare war or peace, they have wisely placed a *cemetery* where their ashes and their glory shall sleep', till time shall be no more'; and where *our*' kings have been crowned, their ancestors lie interred; and they must walk over their grandsire's head | to take his crown. *There*' is an acre sown with royal seed, the copy of the greatest change from rich to naked, from ceiled roofs to arched coffins, from living like gods to die like men'.

—Jeremy Taylor.

Very Low Pitch.

THE PESTILENCE.

At dead of night

In sullen silence stalks forth PESTILENCE':
Contagion close behind taints all her steps
 With *poisonous* dew: no smiting hand is *seen*' ;
No sound' is *heard*' : but soon her secret path'
 Is marked with *desolation* : heaps on heaps,
 Promiscuous drop. No friend, no refuge near' :
 All, *all* is false and *treacherous* around,
 All that they *touch*, or *taste*, or *breathe*, is DEATH.

—Porteus.

Transition. The previous exercises are designed to enable the voice to make with facility and perfect naturalness the modulations of passion. The practise in transitions is less marked and more delicate. The variation of pitch in the reading of a subordinate sentence, or in the expression of gentle and tranquil sentiment, may not vary from a more energetic or important thought to the extent of a tone or even a semi tone. But it is the delicacy of the change that often distinguishes, with the best effect, the variation of thought, and it is practice in this department that best cultivates the voice for modulation and gives accurateness and correctness to the ear.

Variations in sentences. Distinguish, by a change of pitch and force, the principal from the subordinate proposition. The variation of pitch rarely exceeds one note or interval, and the time of the leading thought, though slower, varies no more than the pitch.

Read the words in italics in fuller tone and higher than the rest :—

(MIDDLE P.) The third day comes frost', a *'killing'* frost'

(SLOW.) And— [(*lower and faster*) when he thinks, good, easy man, full surely —

His greatness is a ripening], (*higher and slower*)
—*nips his root,*

And then he falls (*very slow*), as | I | do.

—*Shakespeare.*

(MIDDLE P.) *It must be so'*—Plato', thou reasonest well' !
Else whence this pleasing hope', this fond desire'
This *longing* after immortality' ?

(LOW P.) Or whence this secret *dread* and inward horror

(SLOW TIME) Of falling into nought' ? Why shrinks the soul'

(HIGHER.) *Back* | on herself and *startles* at destruction ?

(HIGHER.) 'Tis the *divinity* | that *stirs* within us',

'Tis *heaven itself* | that *points out* an hereafter |

(LOWER.) And intimates—ETERNITY to man'.

—*Addison.*

(MIDDLE P.) *So live', (lower) that when thy summons comes to
join*

(LOWER.) *The innumerable caravan', that moves
To that mysterious realm', where each shall take
His chamber in the silent halls of death',*

(HIGHER.) *Thou go not, (lower) like the quarry slave, at night,
Scourged to his dungeon', (higher) but sustained
and soothed*

*By an unfaltering trust', approach thy grave
Like one who wraps the drapery of his couch
About him', and lies down to pleasant dreams'.
—Bryant.*

(MIDDLE P.) *Her giant form*

(FULL TONE) *O'er wrathful surge, through blackening storm,
Majestically calm would go',*

Mid the deep darkness, white | as snow'!

(SOFTER & *But gentler now | the small waves glide',*

FASTER.) *Like playful lambs' o'er the mountain's' side.*

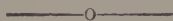
(FULL TONE) *So stately her bearing, so proud | her array',*

The main she will traverse for ever and aye'.

Many ports' | will exult' at the gleam of her mast'.

(ASPIRATED *Hush'! hush'! thou vain dreamer! this hour | is*
AND DEEP). *her last'!*

—Wilson.



VII.

FORCE AND QUALITY OF VOICE.

Force and pitch are distinct functions of the voice. Loudness and gentleness of voice are the results of different degrees of force; and when force is used there is not necessarily a change

of pitch, but an exercise of the vocal organs which produces powerful, medium, or soft tones, reduced when necessary to whispers. The three primary modes of force, which have their variations, are the *Radical Force*, sometimes called explosive and expulsive, when the greatest stress is thrown on the first issue of sound; the *Medium Force*, called also the swell, or the combination of the musical crescendo and diminuendo; and the *Vanishing Stress*, when the force is mildest in the first issue, and strongest at the finish of the sound.

In the reading exercises of the school room it is most important for the cultivation of distinct, clear, and unaffected delivery that pupils should be practised in such selections as will enable them to read proper passages with the utmost softness, combined with perfect audibleness, or with the utmost loudness, free from harshness or impurity of tone.

Quality of voice is intimately associated with force. The important divisions of quality are classed as *Pure Tone*, *Orotund*, *Aspirated*, and *Whisper*. Pure Tone and Orotund voice are free from harshness, huskiness, and nasal tone. The first two defects are caused by fixing the vocal effort on the muscles in the locality of the throat, by waste of breath, and by not sufficiently opening the mouth; and the last, by raising the tongue to the palate and directing the breath and voice through the nasal passage.

All the instruction given for right breathing leads to pure tone of voice.

Pure Tone is the quality necessary to the delicacy of unimpassioned composition, and cheerful and pleasing emotions. It is also appropriate to the expression of grief when not in excess.

The Orotund is the perfection of the speaking voice, and is the necessary expression of all that is grand, sublime, and truly eloquent.

Vocal exercises on the vowels (see "How to Read"), and on special passages, are necessary to the cultivation of the pure and orotund qualities of voice.

Aspirated quality best expresses emotions of fear, loathing, or impurity which one would conceal.

The Whisper is a vocal function of great expression under certain conditions; and occasional practice on whisper readings is excellent as a discipline of the vocal organs. The whisper may be perfect, that is, with no vocality, or it may be half whisper.

Any of the appropriate passages in the various exercises of this introduction can be used for the practice of the pure and orotund qualities.

Whispering.

NIGHT.

All heaven and earth are still—though not in sleep,
 But breathless, as we grow when feeling most;
 And silent, as we stand in thoughts too deep:—
 All heaven and earth are still: From the high host
 Of stars to the lulled lake and mountain coast.

—Byron.

Half-whisper.

Macbeth. Didst thou not hear a noise'?

Lady Macbeth. I heard the owl scream', and the crickets' cry.
 Did you not speak'?

Macbeth. When'?

Lady M. Now'.

Macbeth. As I descended'?

Lady M. Ay'.

Macbeth. Hark'! who lies i' the second chamber'?

Lady M. Donalbain'.

—Shakespeare.

While throng'd the citizens with terror dumb,
 Or whispering with white lips, "*The foe! they come—they
 come!*"

—Byron.

VIII.

EMPHASIS.

In all English words of two or more syllables one syllable receives greater force of voice than the others. In *patience*, *glory*, *reveal*, *tribulation*, the italicised syllables demand such force, and this force is called accent. In words of more than two syllables the accent is graded; there is a leading accent called the primary; one of lesser force called the secondary; while a third or fourth takes a subordinate force. In reading there is a strong tendency to neglect the subordinate syllables. This tendency must be corrected so that every element of each word shall be distinctly uttered.

Accent in poetry comes at regular intervals, and these measured arrangements constitute the metre of poetry on which many of its musical characteristics depend. The regularity of this accent leads to that defective reading called "sing-song," for the correction of which special rules are given in this introduction. There is a similar rhythmical form in all stately and eloquent prose compositions; and when oratory rises to its grandest expressions its rhythm sounds like poetry, and its sentences may be read with almost the regularity and melody of poetry. This rhythm of prose often leads the uncultivated reader into habits of declamation which give emphasis to more words than the sense sanctions, and which mar the effect quite as much as the sing-song of metrical delivery.

Emphasis is not accent. Accent is force of voice applied to a syllable, but emphasis is force of voice applied to words, sometimes to phrases or sentences. But while force is the only element of accent, emphasis, being an instrument of expression, embraces and demands other properties for its exercise. Its properties are: (1) Force; (2) Pitch; (3) Inflection; (4) Time.

The force applied to emphasis varies in its characteristics.

1. It may be powerfully abrupt :—

And with perpetual inroads to alarm,
Though inaccessible his fatal throne;
Which if not | **victory** | is yet *revenge*.

—Milton.

Here we first pause before “victory,” we then rise in pitch on the syllable *vic*, and throw great and abrupt force into it; and the expression is completed by giving a slighter force to “revenge.”

2. It may grow in force and then diminish upon a word :—

Oh! how wretched
Is that poor man that hangs on **princes' favour**.

—Shakespeare.

Here the *crescendo* and *diminuendo* of music are combined to give emphasis to “princes’.”

3. It may grow in force towards the end, as if the passion expressed by the special word increased in its intensity as it advanced :—

Must I bid [<]twice?—hence varlet [>]**fly**.

—Scott.

This is often the emphasis of defiance or extreme hatred.

And Douglas *more* I tell thee *here*,
Even in thy pitch of *pride*;
Here in thy *hold*, thy vassals near,
I tell thee—thou'rt **defied'**.
And if thou said'st I am not *peer'*
To any lord in *Scotland'* *here'*,
Lowland or Highland, far' or near',
Lord Angus, thou hast **lied'**.

—Scott.

4. Again emphasis may be expressed by tremor of voice :—

“**Father'**!” at length, he murmur'd low,
And *wept'* | like childhood then.

—Mrs. Hemans.

5. Emphasis is also sometimes expressed with the best effect by a strong aspirated force. Thus, Hamlet, when rebuking his mother, contrasts the guilty king, his uncle, with his murdered father :—

Look you now, what follows :
Here *is* your husband, like a mildew'd ear
Blasting his wholesome brother.

—*Shakespeare.*

In expressing the emphasis in the above examples the other qualities besides force are applied. On the words “victory” (1), “princes” (2), “fly,” “lied” (3), and “blasting” (5), the pitch is higher than on the preceding word, because the inflection is downward; and on “Father” (4) and “twice” (3) it is lower at the commencement than on the preceding word, because the inflection is upward.

PRINCIPLE OF EMPHATIC SELECTION.

How are we to know on which word or words to place the emphasis?

Emphasis is the natural action of the mind to give prominence to its leading thought, expressed sometimes by one, sometimes by more than one word. Hence in conversation the emphasis is generally correct because it is natural; and in reading it is frequently incorrect because reading is an art of whose principles the reader is ignorant. But the principle of selecting the emphatic part is deduced from nature. The reader must determine the leading word, which at once takes prominence, because it introduces both the new and the leading idea; and if more than one word be necessary to the expression of that idea, the group of words must have the vocal effort constituting emphasis.

The method of investigating a passage for emphasis is given in the analysis of the following stanza :—

Stop !—for thy tread | is on an **Empire's dust** ;
An *earthquake's spoil* | lies sepulchred below !
Is the spot mark'd | with no *colossal bust* ,
Nor *column* | *trophied* for triumphal shew' ?

None ; but the moral's truth | tells simpler | so'.
 As the ground was *before*, *thus* | let it be—
 How that red rain | hath made the **harvest** grow !
 And is this *all* | the world has gain'd by thee',
 Thou *first* | and *last* of fields !—king-making victory ?
—Byron.

“Stop” demands greater emphasis to prepare for the solemn meditation that follows. The dust is not common dust,—it is an “Empire’s” dust. Hence “Empire” demands great emphasis, while “dust” takes some force as suggestive of the ruin that lies below. In the emphasis of italicized words to the end of the fifth line the same principle guides the reader ; each new form of prominent ideas demands the emphasis. But the last word “so,” in the fifth line, demands superior emphasis, as it is at once a stern rebuke and a bitter satire on the horrors of war. There is no “column for triumphal show” needed. The whole issue of that costly and terrific contest was *so* to end—merely to enrich the fields and make the “harvest grow.”

While the mind judges in selecting the right word for emphasis the reader will find the ear of the greatest service both as an aid in discovering the proper word, and an evidence of the correctness of the judgment. Ernest Legouvé says, “To get the true sense of a passage read it aloud. Then it shines with a new light. Then alone the author’s idea stands completely revealed.
 . . . The best way to understand a work is to read it aloud.”

Classification of Emphasis.

Emphasis may be absolute, relative, or arbitrary.

Absolute emphasis is sometimes called the emphasis of sense, as it gives the meaning or sense of a passage by special stress or inflection, and suggests no comparison or contrast with any other word :—

O Lord thou art my *God* ; I will *exalt* thee, I will *praise* thy *name* ; for thou hast done *wonderful things* ; thy counsels are *faithfulness* and *truth*.

—Psalms.

One adequate support
 For the *calamities* of mortal life
Exists, one only—an assured belief
 That the *procession* of our fate, howe'er
 Sad or disturb'd, is order'd by a *Being*
 Of *infinite benevolence* and *power*,
 Whose everlasting purposes embrace
 All *accidents*, converting them to good.

—Wordsworth.

For soon expect to feel
 His *thunder* on thy head, *devouring* fire,
 Then who *created* thee lamenting learn,
 When who can *un-create* thee thou shalt know.

—Milton.

Relative emphasis indicates contrast. It is antithetical in spirit, and the antithesis is either expressed or implied.

Expressed contrast. Observe that the contrasted words are distinguished by inflection as well as force :—

In *peace*' there's nothing so becomes a man
 As mild behaviour and humanity,
 But when the blast of *war*' blows in our ears,
 Let us be tigers in our fierce deportment.

—Shakespeare.

To *be*' or *not*' to be.

—Shakespeare.

He that is *slow*' to *anger*' | is *better* than the *mighty*' ; and he
 that *ruleth*' his *spirit*', than he that *taketh*' a city.

—Proverbs.

Implied contrast.

Presumptuous man ! the gods' take care of Cato'.

Implying that Cato did not depend on men.

Arbitrary Emphasis. This application of emphasis does not mark the leading word or thought of a passage, but the predominant, all-ruling feeling of the speaker at that moment.

When *Portia*, in the "Merchant of Venice," says in her appeal to the better feelings of *Shylock*, "Then must the Jew be merci-

ful," she no doubt gives emphasis to her supreme feeling, the desire for mercy. But the Jew hears only *one* word and that is "must," which offends his pride and seems to assail his legal rights; then under the impulse of passionate defiance he asks, "On what compulsion **must** I?"

In the delivery of this emphasis greater force is given to the emphatic word than in the emphasis of sense; it is generally preceded and followed by a slight pause; the voice dwells longer upon the emphatic word, and it is always made with the falling inflection.

— Mercy is above this sceptred sway,
It is enthroned in the HEARTS of kings.
(*Not in their sceptres or their crowns.*)

Shakespeare.

Kind souls, what weep you when you but behold
Our Cæsar's *vesture* wounded? Look you here,
Here is HIMSELF, marred, as you see, by traitors.

Shakespeare.

FALL OF THE BASTILLE.

Its paper archives shall fly white. Old secrets come to view; and long-buried Despair finds voice. Read this portion of an old Letter: "If for my consolation Monseigneur would grant me, for the sake of God and the Most Blessed Trinity, that I could have news of my dear wife; were it only her NAME on a card, to show that she is still alive! It were the greatest consolation I could receive; and I should forever *bless* the greatness of Monseigneur." Poor Prisoner, who namest thyself *Quéret-Demery*—she is DEAD, that dear wife of thine; and *thou* art dead!

—*Carlyle (French Revolution).*

And David's anger was greatly kindled against the man; and he said to Nathan, As the Lord liveth the man that hath done this thing shall surely die. And Nathan said unto David, Thou art the man.

—*II Samuel, 12: 5, 7.*

IX.

HOW TO READ POETRY.

Two great defects mark the reading of poetry, both of which are offensive to the cultivated ear, and destructive of the melody which distinguishes metrical from prose composition. The one is that of reading it like prose, disregarding all the regularity of the rhythm which constitutes one of the highest charms of true poetry; the other—which is the greater as well as the more common defect—is that of reading it in what is termed “sing-song” style, where the voice beats on the accented syllable and changes the pitch with alternations of high and low as regularly as the accented syllable occurs. This latter style begins when the child first learns to read and ends only with his life. It marks and mars alike the reading of the educated and of the ignorant, and it requires special practice on special methods for its effective correction.

Verse must not be read precisely as prose is read. The rhythmical accentuation, as is suggested above, forms the music of poetical composition, and is as much one of its literary qualities as its special language is. That must be sustained in reading as well as in writing poetry. The metre of English poetry is altogether different from that of Latin and Greek poetry. It is a metre not of quantities but of accents; and although the accented syllables or words must follow in metrical order, they are not subject to order of time. They are not necessarily long and short, but each word can be prolonged or shortened in harmony with the sentiment, just as in prose, without destroying the melody of the poetry. Now it is the judicious use of this power—the variations of quantity, the use of rhetorical pauses, the occasional complete silence of the voice, and finally, the use of inflection and pitch precisely as they are used in prose—that constitutes the right method of reading poetry.

Mr. Vandenhoff, the distinguished elocutionist, presents the following two methods, the wrong and the right one, of measuring poetry for reading:—

PROSODIAL SCANNING BY FEET.

Ōn thē | bāre eārth | ĕxpōsed | hē lies, |
With nōt | ā friēnd | tō clōse | hīs eēs. |

A mode of scanning which, if adhered to in the reading, would utterly destroy the sense and power of the lines. They should be thus, barred, timed, and accented:—

The image shows two staves of musical notation. The first staff corresponds to the line "On the | bare | earth | exposed he | lies, |". It features a treble clef and a common time signature 'C'. The notes are placed on the staff such that the rests align with the vertical bars of the poetic scan. The second staff corresponds to the line "With | not a | friend | to | close his | eyes. |". It also features a treble clef and a common time signature 'C'. Similar to the first staff, the notes and rests are positioned to align with the poetic bars.

On the | bare | earth | ex-posed he | lies, |
With | not a | friend | to | close his | eyes. |

By which we find that these are verses of six bars in common time, the rests filling up the bars, *exactly where the sense requires a pause*.*

It will be seen that if we follow the first method, the classical prosody, we give prominence to unimportant words, and fall at once into "sing-song"; but if we adopt Mr. Vandenhoff's method we combine "on the" and give double the time to "bare." We give also a beat and a half to "earth," and then a pause equal to a note and a half; while "he," which is unimportant, has only a third of the time or quantity of "lies."

The following is another example of the wrong and right method, given by the same author from Milton's "Samson Agonistes":—

Ōh dārk | dārk dārk, | āmīd | thē blāze | ōf nōōn.

The reader accents every second or, as it is improperly termed, long syllable, and inevitably falls into "sing-song."

* "A System of Elocution," by George Vandenhoff.

Right method :—



Oh | dark | dark dark, | a- | mid the | blaze of | noon.

Let this be read according to the time of the notes, with the pauses, and all the pathos and beauty of the passage are expressed.

The following rules, chiefly derived from the above principles, will be of great service in correcting the defects of poetical reading :—

1. Be guided by the rules for inflection, pitch, and emphasis as in prose.
2. Avoid accenting unimportant words, even if the rhythmical accent belongs to them. Pause before such words and combine them with those that come after them.
3. Shorten the time of unimportant words and lengthen the time of important words. The above example illustrates this rule. "On the" are rapidly uttered; "bare" is proloaged, and "earth" is prolonged to a less extent and followed by a pause which satisfies the musical ear.
4. Rest in some part of every line of poetry, and always at the end of the line. The length of the pauses must depend on the relation of the interrupted parts.
5. Avoid alterations of high and low pitch to mark accented and unaccented syllables. This is one of the marks of "sing-song."
6. Do not end each stanza with a rising inflection on the last word. This defect specially marks the reading of hymns. If the sense is complete the end of the sentence in poetry or prose must receive the falling inflection.
7. Always commence the penultimate line of a stanza in a lower pitch than that used in the preceding lines, and if there be the slightest dependence of that line upon the final line, end it with a rising inflection.

The following passages are marked for rhythmical reading without "sing-song." The vertical dashes in this instance indicate not the pause but the commencement of a bar, followed as

in music by the accented word. A double bar marks the necessary pause, and the italicized words may have additional time given to them:—

The | *glories* of our | birth and | state
 Are | *shadows* || not sub | stantial | things,
 There | is no | *armour* || against | Fate :
Death || lays his | icy | hand on | *kings* :
 Sceptre and | crown
 Must | tumble | down
 And | in the *dust* || be | equal | made
 With the | *poor* | crooked || scythe and | spade.
 —Shirley.

Hail || holy | light || offspring of heaven | first born.
 O | thou || that | with sur | passing | *glory* | *crowned*.
 Oh || that this | too || too | solid flesh || would || melt.

In the last instance “Oh” takes the same time as “that this”; each “too” takes a pause, and the second “too” has as long time given to it as “solid flesh”; “would” is brief as a quaver, and “melt” long as a minim.

The etymological figures, aphæresis, syncope, and apocope, are often used in poetry to make rhythm just. Strict observance of the metrical arrangement is sometimes, however, almost destructive of the sense, and certainly of the beauty; but if the method suggested above be adopted the reading may be perfect without a servile following of the spelling.

The following illustrates the wrong and right method:—

By *prāy'r*, th' *ōffendēd* *Dēity* t' *āppease*.
 By | *prayer* || the of | fended | *Deity* || to *appease*.

Lengthen “prayer,” “Deity,” and “’pease”; and give the silence of a crochet rest after “prayer” and “Deity.”

The rationale of these variations of quantity and the use of pauses is, that in the lengthened time, both of voice and of silence, there is a compensation for apparently violated metre which fully satisfies the ear in its sensitiveness to discord or the want of melody.

X.

GESTICULATION.

Gesticulation is the natural and inevitable accompaniment of speech. In this regard the body is in active sympathy with the mind, and in some form will play its part in the expression of thought or feeling. We give emphasis to our thoughts by some action of the arm or hand, by a motion of the head or a glance of the eye. We instinctively fling out the arm or turn the head or the eye in the direction of an object to which we claim attention. We argue, and reason, and present our views with our hands as much as with our speech. We repel and expel with a thrust of the arm, and we implore favours or warn against danger with extended hands, as if they could express our desires or our fears. It is clear then that natural impulses not only excite bodily actions, but excite them in the right direction. Hence we may deduce principles of gesticulation from the character of our thoughts and feelings; and it is probable that if we allowed nature to govern us, that is, if we uttered what we have to say, whether in the expression of our own thoughts or as the representatives of the thoughts of others, in perfect sincerity and earnestness, our gesticulation would be natural and truthful, and therefore picturesque and graceful.

Calisthenic exercises and military drill form the primary elements of the best and most natural forms of gesticulation. *Attitude* and *Action* are the two forms in which the expression of the body is manifested, and the firm and upright positions and actions which calisthenics and military drill demand and practice form the first steps for the actions of the reader and the speaker.

The Attitudes. The body must be held upright, the head and neck upright but free from stiffness or any appearance of effort.

The upper part of the trunk must have the appearance of perfect ease and firmness, the chest be expanded, and the shoulders not raised but thrown back. The arms should hang straight at the side but free from all stiffness.

The lower limbs must also have the aspect of ease, firmness, and gracefulness. The feet must never be parallel, never too close to each other, never crossing each other. They should be a little apart, one foot in advance of the other and forming an angle with it. As the body should always, more or less, rest on one limb, that limb should be firm and straight, and the other slightly bent. Both for the comfort of the speaker and for appearance an occasional change of attitude in the limbs is necessary.

Action. The management of the hand, arm, head, and eye forms a leading element in graceful and expressive action.

The Hand. The action of the hand centres in the wrist. The turning of the wrist gives emphasis to feeling; the positions of the hand and fingers indicate forms of thought. The palm turned upward, with the fingers slightly separated, is the **natural** mode of address and appeal.

The Supine Hand. It is not entirely supine; it slopes from the thumb and is well opened. It gives greater force than the natural hand, but is applied to the same purposes. It also is the form used to express determination, demand, concession, and humility.

To such usurpation I will *never* submit.
I humbly *confess* my fault.

The Prone Hand. This is the reverse of the *natural*. The supine hand expresses naked truth; the *prone* expresses the emotion of scorn or gravity. It buries the dead; it marks

solemnity ; it exacts silence ; it conceals ; it puts down and destroys :—

I scorn the mean insinuation.

His terror keeps the world in awe.

Justice cries forbear !

Something of sadness marked the spot.

Down tempting fiend !

They shall be punished with everlasting destruction.

The Vertical Hand. The hand is open, uplifted, at an angle with the wrist, and the book is turned to the speaker. It expresses repulsion, aversion, deprecation, abhorrence, and similar feelings :—

Back to thy punishment, false fugitive !

Murder most foul as in the best it is ;

But this MOST FOUL, strange, and unnatural.

Avert thy sore displeasure.

Whence and WHY ART THOU, execrable shape !

Closed or Clenched Hand expresses strong passion, defiance, desperate resolve :—

Let us do or DIE !

I'll have my BOND : I will not hear thee speak.

Clasped Hands. Used in prayer.

These are the most common actions of the hand and constitute a language of powerful expression. In commencing the action the arm generally is moved slightly in the opposite direction of the one to which it is advanced, and in finishing the hand and arm relax and fall easily to the first position of rest. The emphatic action is given on the emphatic word (indicated above by italics and capitals), and the emphasis is terminated by a curving of the wrist and the descent of the arm.

The Arm. All its actions centre in and commence from the shoulder. Jerky and angular motions must be avoided. Graceful action is made in curves. Full extension, ease, and freedom must mark its motion in harmony with the actions of

the hand, and vehemence of action must be in harmony and keeping with the passion to be expressed.

There are three leading forms of gesture for the arm:—*Gestures of Place*, of *Imitation*, and of *Emphasis*. The first answers the question, *Where?* the second, *How?* and the third, *How much?*

Place. The eye momentarily glances in the direction of the real or imaginary object, and the hand and arm are extended in the same direction. When the action is strong the upper part of the body is slightly turned with the arm. The speaker or reader must, however, turn again immediately to the listener, who must always be the centre and returning point of attraction. The index finger will serve best to point out a small or a near object; when large and distant, the extended hand; and the sweep of both hands will best illustrate the boundless, as the ocean, or the universe.

Time is conceived of under the images of space. *Present* is in front and near; *Absent* is off at one side; *Past* is behind; the *Distant past* is high and far in the rear. The *Future* is high and far in the front.

Spiritual conceptions are expressed by types, symbols, &c., derived from the material world. The primary meaning of the leading word is an index to the action. *Obedience* is *giving ear*—bending, as it were, to listen; *rectitude* is adherence to a straight line—the hand moving right onwards; *error* is a wandering—the hand waving and circling to picture the idea; *transgression* is over-stepping; *heaven*, heave-en, or that which is heaved high; arm and hand extended laterally and upwards, high; *hell* is a covered pit,—arm and hand extended earthward, hand prone; *sublimity* is height,—one or both hands ascending oblique, hand supine; *hope* is a reaching forth; *faith* is a tie; *humility* is nearness to the ground.*

* Abbreviated from an excellent Paper on Gesticulation by H. B. Sprague.

Illustrative or Imitative Gestures. These describe *how*, or the manner in which action appears. Three distinct gestures are suggested by the following lines :—

*Flashed all their sabres bare,
Flashed as they turn'd in air,
Sabring the gunners there.*

If by the first line is meant that the sabres were that moment drawn, the action must be imitative ; in the second line the arm waves high, with the imaginary sabre, in curved motions ; while in the third line the action of men on horseback cutting down the enemy is imitated.

Emphatic Gesture is simply the application of force to any other gesture. It is the expression of a dominant feeling which, for the moment failing in words, finds relief in the appropriate action of the body, the movement of the head, the glance of the eye, the sweep or dash of the arm, the blow of the fist, or the stamp of the foot. If any of these actions are the impromptu outburst of the emotion, they become emphatic. They are not premeditated ; they are impulsive, and, when natural and graceful, are as expressive as speech.

Caution. In all gesticulations avoid excess and exaggeration. The best orators and actors are never profuse in gesticulation. They suggest rather than picture, and by this economy of action excite and delight the imagination of the hearer or spectator, by making it a sharer in the scene. The counsel of Hamlet is the best to follow: "In the very torrent, tempest, and, as I may say, whirlwind of passion, you must acquire and beget a temperance that may give it smoothness. . . . Oh, it offends me to the very soul to see a robustious, periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings."

XI.

RHETORICAL FIGURES.

The Simile is a simple and express comparison.

Human greatness is short and transitory, as the odor of incense in the fire.

The Metaphor is a comparison implied in the language used (*Bain*); or a transference of the relation between one set of objects to another for explanation (*Abbott*).

The wish is father to the thought.

His eye was morning's brightest ray.

Simile *compressed* into a metaphor. *Simile*: As the plough turns up the land, so the ship sails on the sea. *Metaphor*: The ship ploughs the sea. The metaphor is *expanded* into the simile.

Personification is the figure by which we ascribe intelligence and personality to unintelligent beings or abstract qualities.

Youth at the prow and pleasure at the helm.

Metonymy is a change of names founded on some relation like that of cause and effect, container and thing contained, sign and thing signified; *e.g.*, the crown or sceptre for royalty; red tape for routine of office.

They smote the city, *i.e.*, the people.

Synecdoche is the naming of the whole for a part, or of a part for the whole.

Now the year (*i.e.* summer) is beautiful.

Give us this day our daily bread.

Apostrophe is a turning from the regular course to address some absent or imaginary object.

Death is swallowed up in victory.

O death! where is thy sting! O grave, where is thy victory?

Vision is allied to the apostrophe ; it brings the absent before the mind with the force of reality :—

I see the dagger crest of Mar,
I see the Moray's silver star,
Wave o'er the cloud of Saxon war,
That up the lake comes winding far !

—Scott.

See also "Lochiel's Warning."

Antithesis is a placing of things in contrast.

By persuading others we convince ourselves.

Thus am I doubly arm'd. My death and life,
My bane and antidote are both before me.

EXPLANATION OF MARKS.

- | Brief pause.
- . Longer pause.
- (') Rising inflection.
- (') Falling inflection.
- Dash over the word for monotone.
- ∩ Falling circumflex, *i.e.*, the voice rises and then without a break descends.
- ∪ Rising circumflex, opposite of the above.
- > Voice full force in the beginning, and diminishing as it ends.
- < Opposite of the above.
- < > The above two combined, *i.e.*, *crescendo* and *diminuendo*

Italics indicate emphasis on the quotations and selections.

Small capitals indicate stronger emphasis.

Heavy-faced or black type, strongest emphasis.

SPECIMEN EXERCISES.

The following selections in poetry and prose are elaborately marked as elocutionary exercises, the marking being in strict accordance with the principles laid down in the "Introduction." They are intended to serve as examples of methods which may be applied by the teacher to an indefinite extent. To each lesson in the book which requires them, hints for reading have been appended, but in a less elaborate form :

BRUTUS AND CASSIUS.

[INTRODUCTION.—The following scene from Shakespeare's "Julius Caesar" is given with marks and notes as an example of dramatic reading. The reader must realize for himself, and must become in every sense the characters to be represented. Their nature, motives, feelings, and every change of passion must be studied and conceived in order to give a truthful representation of the persons introduced. It must be remembered that the two characters are Romans, soldiers, and statesmen of the highest social rank. Hence there is a dignity, characteristic of the race to which they belonged and of their commanding position, to be sustained. Even in the fiercest bursts of passion, to which both in turn give way, these high characteristics must never be forgotten ; and to these the advice of *Hamlet* is especially applicable. The reader "in the very torrent, tempest, and whirlwind of passion, must acquire and beget a temperance that may give it smoothness," that is, in this instance, dignity. This counsel applies especially to the impersonation of the part of *Cassius*. *Brutus* is calm and stoical, occasionally excited, but always sustaining the Roman dignity and command of temper. But *Cassius* is of irritable nature at all times, and is conscious of having done wrong, "accepted bribes," and protected others as corrupt as himself. The taunts and just accusations of *Brutus* madden him. But even *Cassius* must be represented as a Roman and a man of high position. These are studies of great advantage to the reader, and that he may thoroughly conceive the whole of the circumstances he should read this great tragedy of Shakespeare before he attempts to personate the characters.]

Cassius. ¹That you have *wrong'd* me' | doth appear in this':
 You have condemn'd and noted Lucius Pella',
 For taking *bribes*' here | of the Sardians';
 Wherein my *letters*', praying on his side',
 Because I *knew* the man || were *slighted*' off'.

Brutus. ²You wrong'd *yourself* | to **write**' | in such a case.

Cassius. In such a time as *this*' | it is not *meet*'
 That every | *nice*' offence' | should bear his comment'.

Brutus. Let me tell' you', Cassius', you, *yourself*' |
 Are much condemn'd | to have an *itching*' *palm*';
 To sell and mart | your offices | for gold' |
 To undeservers'.

Cassius. I an *itching*' *palm*' !³

You know that you are *Brutus*' that speak this',
 Or, by the gods',⁴ this speech | were else your *last*'.⁵

Brutus. The *name*' of Ca'ssius' | honours this corruption,
 And **chastisement**' | doth therefore hide his head'.⁶

Cassius. CHAS | TISEMENT' !⁷

Brutus. ⁸Remember *March*, the *Ides* of March remember!
 Did not great Julius *bleed*' | for *justice*' sake' ?
 What *villain*' touch'd his body, that did *stab*', |
 And not for *justice*' ? *What*, shall one of *us*',
 That struck the foremost man | of all this world',
 But for *supporting*' *robbers*', shall we now
Contaminate' our fingers | with base *bribes*',
 And sell the mighty' space of our large honours'
 For so much *trash*' | as may be grasped *thus*' ?⁹
 I had rather be a *dog*', and bay the *moon*'
 Than *such*' a **Roman**'.

1 Cassius delivers this speech angrily, as if unjustly used.

2 Brutus replies in a calm and rebuking tone.

3 Spoken with passionate force—the inflection running up fully four notes on “palm.”

4 Eyes and right hand upwards with threatening gesture.

5 This threat is hurled at Brutus with fierce energy.

6 This sentence must be uttered with calm scorn—slowly and contemptuously.

7 An expression of a amazement and anger, the word runs up to a high inflection.

8 Brutus gives way now to a dignified burst of anger, passing for a moment into cutting contempt from “contaminate” to “thus.”

9 Action as if grasping the “trash,” but again returning to indignant scorn on the next line.

- Cassius.* Brutus, *bay' not me'*;
 I'll not *endure'* it: you forget yourself,
 To hedge *me'* in'; I am a *soldier'*, I',
Older in practice', *abler* than yourself' |
 To make conditions.
- Brutus.* ¹⁰ Go to'; you are *not'*, Cassius'.
- Cassius.* I *am'*.
- Brutus.* I say you are *not'*.
- Cassius.* Urge me no *more'*, I shall *forget* myself;
 Have mind upon your *health'*, *tempt* me no *further'*.
- Brutus.* ¹¹ Away', slight man'
- Cassius.* ¹² Is't possible'?
- Brutus.* ¹³ Hear' me', for I *will'* *speak'*.
 Must I give way' and room' | to *your'* rash choler'?
 Shall I be frightened' || when a *madman'* stares'?
Cassius. ¹⁴ O ye gods, ye gods! Must I endure' all *this'*?
Brutus. ¹⁵ All' *this'*? Ay, *more'*; *fret* | till your proud heart *break*;
 Go, show your *slaves'* | how choleric you are',
 And make your *bondmen'* tremble. Must I budge'?
 Must I observe *you'*? Must I stand and crouch
 Under *your* | *testy* humour? By the gods
 You shall digest | the venom of your spleen',
 Though it do *split'* you! for, from this day forth',
 I'll *use'* you | for my *mirth'*, yea, for my *laughter*,
 When you are waspish'.
- Cassius.* Is it come to *this'*?
- Brutus.* ¹⁶ You say, you are a *better'* soldier':
 Let it appear so; make your vaunting true,
 And it shall please me well: For mine own part',
 I shall be glad' to learn' of noble' men'.

¹⁰ & ¹¹ The manner of Brutus is calm and contemptuous, and that of Cassius quick in reply and irritable.

¹² Not loud, but as if spoken to himself with extreme amazement.

¹³ Here Brutus forgets himself and gives way to indignant contempt for Cassius.

¹⁴ Loud anger.

¹⁵ Brutus is still under the influence of anger, as in ¹³, and asks the questions, "Must I budge?" &c., with an inflection that almost runs through an octave.

¹⁶ Brutus now resumes his stoical dignity, but utters this speech with ironical bitterness which the inflections will express.

Cassius. You wrong me *every way*; you *wrong* me, Brutus;
I said an *elder*' soldier, | not a better':
Did I say better'? ¹⁷

Brutus. If you did' | I care not'. ¹⁸

Cassius. When *Cæsar*' lived, he durst not thus have moved me'.

Brutus. *Peace*', peace'! you durst not so have *tempted*' him'.

Cassius. I *durst*' not'!

Brutus. No.

Cassius. What', durst not *tempt*' him'?

Brutus. For your *life*' you durst not.

Cassius. Do not presume too much upon my love';
I *may* do that' | I shall be sorry' for'.

Brutus. ¹⁹You *have*' | done that | you should be *sorry*' for'.

There is no terror', Cassius', in your threats';

For I am arm'd so *strong*' | in honesty',

That they pass by me' | as the idle *wind*',

Which I *respect*' not'. I did send to you

For certain sums of *gold*', which you denied me';—

²⁰For *I* can raise no' money' by vile' means':

By heaven', I had rather coin my *heart*',

And drop my *blood*' | for drachmas, than to wring

From the hard' hands' of peasants' | their *vile trash*' |

By *any*' *indirection*'; I did send |

To you for *gold*' | to pay my *legions*',

²¹Which you *denied*' me'; was that' done' like' Cassius'?

Should *I* have answered Caius' Cassius' so'?

²²When Marcus' Brutus' | grows | so *covetous*' |

To lock such *rascal* counters' | from his friends',

²³Be *ready*', *gods*', with all your *thunderbolts*,

DASH him | to *pieces*'!

¹⁷ The falling inflection on "better" indicates the assurance in Cassius' mind that the answer will be "no."

¹⁸ Extreme indifference.

¹⁹ Brutus in this speech assumes the dignity of just anger.

²⁰ Suggesting by the emphasis on "I" and the inflections, "as *you*' can'."

²¹ This sentence must be delivered slowly and rebukingly. The two opposite inflections on the two questions express (1) an appeal, and (2) a rebuke.

^{22, 23} This passage is delivered with great and indignant force, the hands upraised on the invocation to the gods, and the passion reaching its climax on the last line.

Cassius. ²⁴I denied you' | not'.

Brutus. You did.

Cassius. I did not': he was but a fool'
That brought my answer | back'. Brutus hath riv'd
my heart:

A friend | shall bear a friend's infirmities',
But Brutus makes mine' | greater' than they are'.

Brutus. I do not', till you pra'ctise' them | on me'.

Cassius. You love' me | not'.

Brutus. I do not like your faults.

Cassius. A friendly' eye' | could never see' | such faults'.

Brutus. A flatterer's' would not' | though they do appear' |
As huge' | as high Olympus'.

Cassius. Come, Antony, and young Octavius', | come',
Revenge yourselves | alone' on Cassius',—
For Cassius | is weary' | of the world';
Hated' | by one he loves'; brav'd' | by his brother';
Check'd' | like a bondman'; all his faults | observ'd'
Set | in a note-book', learn'd', and conn'd by rote',
To cast into my teeth. O, I could weep' |
My spirit' | from mine-eyes'!—²⁵There is my dagger',
And here | my naked-breast'; within, a heart'
Dearer | than Plutus' mine', richer' | than gold';
If | that thou be'st' | a Ro'man', take it forth';
I, that denied thee gold', will give my heart':
Strike || as thou didst at *Cæsar*'; for-I-know,
When thou didst hate him' | worst', thou lov'dst him
better'

Than ever thou lov'dst *Cassius*'.

Brutus. ²⁶Sheath' your dagger':

Be angry | when you will', it shall have scope';

Do' | what you will', dishonour | shall be | humor'.

²⁴ Sulky and injured air, as if conscious of his meanness but not candid enough to confess it.

²⁵ Cassius delivers the beginning of this speech in a complaining, fretful tone. The action of offering the dagger accompanies the words, and petulant anger marks the remainder of the speech.

²⁶ Calmness and suppressed contempt mark the manner of Brutus in this part.

O Cassius, | you are yoked | with-a-lamb' |
 That carries anger' | ²⁷as the *flint*' | bears fire ;
 Who, much enforced', | shows a hasty spark',
 And straight is cold again.

Cassius. Hath Cassius liv'd' |
 To be but mirth' and laughter' | to his Brutus',
 When grief, and blood ill-temper'd, vexeth him' ?

Brutus. When I spoke *that*', I was ill-temper'd too'.

Cassius. Do you confess *so' much*' ? Give me your hand'.

Brutus. And my heart' too.

Cassius. O, Brutus !—

Brutus. ²⁸What's the matter' ?

Cassius. Have you not love enough to *bear* with me,
 When that rash humor | which my mother gave me,
 Makes me forgetful' ?

Brutus. Yes', Cassius'; and, from henceforth',
 When you are over-earnest' with your Brutus',
 He'll think | your *mother*' *chides*', and *leave*' you | *so*'.

²⁷ The simile must be read faster than the literal part because from its nature it illustrates swiftness of action.

²⁸ This question by mere rule would demand the falling inflection. But the speaker is not always bound by rigorous rules. The nature of the expression is the best guide, and in the above instance the question of Brutus is an exclamation of affected surprise rather than a serious enquiry; hence the appropriateness of a rising inflection.



THE HUNCHBACK AND HIS DAUGHTER.

[INTRODUCTION.—The following scene from the “Hunchback,” by James Sheridan Knowles, presents another form of dramatic poetry. *Master Walter*, the *Hunchback*, is the father of *Julia*; but for certain reasons she has been kept in ignorance of the relationship. *Julia* had been betrothed with the consent of her guardian, the *Hunchback*, to *Sir Thomas Clifford*; but a quarrel estranged and separated the lovers. In the rashness of anger *Julia* accepts the offer of another suitor, and then repents. In the selected extract she appeals to the *Hunchback* to aid her in escaping the approaching nuptials. In the commencement of the scene the passion of *Julia* is vehement and overwhelming, and rises to its height in the words, “Do it!”; and the expression has become famous, as the “Hereafter” of *Lady Macbeth*, in dramatic elocution. She then breaks down under the weight of her misery, and passes from anger to repentance and tears.]

Julia. ¹ The hour's at hand that brings my bridegroom home!
 No relative to aid me! friend to counsel me!
 He that should guard me is mine enemy!
 Constrains me to abide the fatal die,
 My rashness, not my reason cast!
 What's to be *done*?
 Stand at the altar in an hour from this!
 An hour thence seated at his board—a wife!
 Thence!—*frenzy's* in the thought! *What's* to be done?

Enter MASTER WALTER.

Walter. ²(*Aside*) What! run the waves so high? Not ready yet!
 Your *lord* | will soon be here! The guests collect.
Julia. ³Show me some way to 'scape these nuptials!
 Some *opening* | for avoidance or escape,—

¹ *Julia* begins in low, tremulous tones; but at the words “What's to be done” her despair becomes more passionate and louder in its utterance. “Thence” is a question, as if she said, “Thence into what misery?”

² *Master Walter* hears her, unperceived. He addresses her calmly and with apparent indifference, giving, however, an ironical expression to “lord.”

³ Vehement passion marks the action and speeches of *Julia* until she reaches the emphatic “Do it.” “Listen to me and heed me” is spoken with imperative energy. The reader must be careful that this excess of passion does not become extravagant. It must never pass into rant, but be marked by a dignity which commands respect and excites sympathy.

Or to thy charge I'll lay a broken heart !
Or else a mind distraught !

Walter.

What's *this* ?

Julia.

The strait

I'm fallen into, my patience cannot bear !
It frights my reason—warps my sense of virtue,
Religion ! changes me into a thing,
I look at with abhorring !

Walter.

Listen to me.

Julia.

Listen to ME, and *heed* me ! If this contract
Thou hold'st me to—abide thou the result !
Answer to heaven for what I suffer !—*act* !
Prepare thyself for such calamity
To fall on me, and those whose evil stars
Have link'd them with me', as no past mishap,
However rare, and marvellously sad,
Can *parallel* ! Lay thy account to live
A smileless life, die an unpitied death—
Abhorr'd, abandon'd of thy kind,—as one
Who had the guarding of a young maid's peace,—
Look'd on, and saw her rashly peril it ;
And when she saw her danger, and confess'd
Her fault, compell'd her to complete her ruin !

Walter. 'Hast done' ?

Julia.

⁵Another moment, and I have.

Be warn'd ! *Beware* ! how you abandon me
To myself ! I'm young, rash, experienc'd ! *tempted*
By most insufferable *misery* !
Bold, desperate, and reckless ! Thou hast age,
Experience, wisdom, and collectedness,—
Power, freedom,—everything that *I* have *not*,
Yet want, as none e'er wanted ! Thou canst *save* me,
Thou *ought'st* ! thou *MUST* ! I tell thee at his feet
I'll fall a *corse*—ere be his wedded bride !

⁴ Master Walter asks this question twice ; the first time being a simple enquiry, it has a rising inflection ; but the second time it becomes a command, and the falling inflection is more natural. In both instances his bearing is calm and free from anger.

⁵ This speech is worthy of careful study. It is passion, but not boisterous rage. A lofty and commanding determination, pervaded by an expression of "insufferable misery," must mark its delivery.

So choose | betwixt my *rescue* and my *grave* ;—
 And quickly too ! The hour 'of sacrifice
 Is near ! Anon | the immolating priest
 Will summon me ! Devise some speedy means
 To cheat the altar of its victim. **Do it !**
 Nor leave the task to me !

Walter.

Hast done' ?

Julia.

I have.

Walter. Then list to *me*—and silently', if not
 With patience.—(*brings chairs for himself and her.*)
 °How I watch'd thee from thy childhood,
 I'll not recall to thee. Thy father's wisdom—
 Whose humble instrument I was—directed
 Your nonage should be pass'd in privacy,
 From your apt mind that far outstripp'd your years,
 Fearing the taint of an infected world ;—
 For, in the rich grounds, weeds once taking root,
 Grow strong as flowers. He might be right or wrong !
 I thought him right ; and therefore did his bidding.
 Most certainly he lov'd you—*so did I* ;
 Ay ! well as I had been *myself* | your father !

(*His hand is resting upon his knee ; JULIA attempts to
 take it—he withdraws it—looks at her—she hangs her
 head.*)

Well, you may take my hand ! I need not say
 How fast you grew in knowledge, and in goodness,—
 That hope could scarce enjoy its golden dreams
 So soon fulfilment realized them all !
 Enough. You came to womanhood. Your heart,
 Pure as the leaf of the consummate bud,
 That's new unfolded by the smiling sun,
 And ne'er knew blight nor canker !

(*JULIA attempts to place her other hand upon his shoulder
 —he leans from her—looks at her—she hangs her head
 again.*)

° The speeches of Master Walter from this point are given with dignity and authority, but with parental sympathy for Julia. The reader must remember that the Hunchback is the father speaking to his daughter, and that rebuke must be tempered by parental love and tenderness. Julia is also now entirely subdued and repentant, and the reading must be consistent and in harmony with this change in her feelings.

When a good woman
 Is fitly mated, she grows doubly good,
 How good soe'er before ! I found the man
 I thought a match for thee ; and, soon as found,
 Proposed him to thee. 'Twas your father's will,
 Occasion offering, you should be married
 Soon as you reached to womanhood—you liked
 My choice—accepted him. We came to town ;
 Where, by important matter summoned thence,
 I left you an affianced bride.

Julia. You did,
 You did ! (*leans her head upon her hand and weeps.*)

Walter. Nay, check thy tears ! Let judgment now',
 Not passion', be awake'. On my return,
 I found thee—what ? I'll not describe the thing
 I found thee then ! I'll not describe my pangs
 To see thee such a thing !

Julia. (*falling on her knees*) O pardon me !
 Forgive me ! *pity* me !

Walter. Resume thy seat. (*raises her*)
 I *pity* thee' ; perhaps not *thee'* alone
 It fits me sue for pardon

Julia. Me alone !
 None other !

Walter. But to vindicate myself,
 I name thy lover's stern desertion of thee.
 What wast thou then with wounded pride ? A thing
 To leap into a torrent ! throw itself
 From a precipice ! rush into a fire ! I saw
 Thy madness—knew to thwart it were to chafe it—
 And humour'd it to take that course, I thought,
 Adopted, least 'twould rue !

Julia. 'Twas wisely done.

Walter. At least 'twas for the best !

Julia. To blame thee for it,
 Was adding shame to shame ! But, dear Master
 Walter,
 Is there no way to escape these nuptials ?

- Walter. Know'st not
What with these nuptials comes? Hast thou forgot?
- Julia. What?
- Walter. Nothing!—I did tell thee of a thing.
- Julia. What was it?
- Walter. To forget it was a fault!
Look back and think.
- Julia. (*trying to recollect*) I can't remember it.
- Walter. (*aside*) Fathers, make straws your children! Nature's
nothing!
Blood nothing! So; you have forgot
You have a *father*, and are here to meet him!
- Julia. I'll not deny it.
- Walter. You should *blush* for't.
- Julia. No!
- No! no: hear, Master Walter! what's a father
That you've not been to me? Nay, turn not from me,
For at the name | a holy awe I own,
That now almost inclines my knee to earth!
But thou to me, except a father's *name*,
Hast *all the father been*: the care—the love—
The guidance—the protection of a father.
Canst wonder, then, if like *thy child* I feel,—
And feeling so, that father's claim *forget*
Whom ne'er I knew, save by the *name* of one?
Oh, turn to me, and do not chide me! or
If thou wilt *chide*, chide *on*! but *turn* to me!
- Walter. (*struggling with emotion*) My Julia!
- Julia. Now, dear Master Walter, hear me!
Is there no way to 'scape these nuptials?
- Walter. Julia,
A promise made admits not of release,
Save by consent or forfeiture of those
Who hold it—so it should be pondered well
Before we let it go. Ere man should say
I broke the word I had the power to keep,
I'd lose the life I had the power to part with!
Remember, Julia, thou and I to-day
Must to thy father of thy training render

A strict account. While *honour's* left to us',
 We have *something*'—*nothing*, having *all*' | *but that*'.
 Now for thy last act of obedience, Julia !
 Present thyself before thy bridegroom ! (*she assents,*
holding forth her hand, which he takes) Good !
 My Julia's now herself ! Show him thy *heart*',
 And to his *honour*' | leave't to set thee free'
 Or hold thee bound'. *Thy father will be by !* ⁷

CHARACTER OF NAPOLEON BONAPARTE.

[INTRODUCTION.—Mr. Phillips was a celebrated Irish barrister—born in 1787 ; died about 1850. He wrote the “ Life and Oratory of Curran ; ” and at the time of his death filled the post of a Commissioner of Insolvent Debtors.]

1. He is fallen ! We may now pause before that splendid prodigy, which towered amongst us like some ancient ruin, whose frown terrified the glance its magnificence attracted.

2. Grand, gloomy, and peculiar, he sat upon the throne, a sceptred hermit', wrapped in the solitude of his own originality. A mind bold', independent', and decisive'—a will | despotic in its dictates',—an energy that distanced expedition, and a conscience' | pliable to every touch of interest', marked the outline of this extraordinary character'—the *most* extraordinary, perhaps, that, in the annals of the world', ever rose', or reigned', or fell'.

3. Flung | into life | in the midst of a Revolution' | that quickened every energy | of a people | who acknowledged no superior', he commenced his course | a stranger by birth', and a scholar by charity. With no'friend but his sword, and no fortune but his talents, he rushed into the lists where rank and genius had arrayed themselves ; and competition fled from him | as from the glance of destiny. He knew no motive but interest'—he acknow-

⁷ This last announcement is given deliberately and emphatically, with suppressed emotion and deep meaning. He, Master Walter, will be by.

ledged no criterion | but success'—he worshipped no God but ambition'; and with an Eastern devotion', he knelt at the altar of his idolatry. Subsidiary to this, there was no creed that he did not profess', there was no opinion that he did not promulgate': in the hope of a d^ynasty | he upheld the crescent; for the sake of a divorce, he bowed before the Cross; the orphan of St. Louis, he became the adopted child of the republic; and with a parricidal ingratitude, on the ruins of both the crown and the tribune, he reared the throne of his despotism. A professed Catholic, he imprisoned the Pope: a pretended p^atriot', he impoverished the country; and under the name of Brutus', he grasped without remorse', and wore without shame' | the diadem of the Cæsars!

4. Through this pantomime of his policy, fortune played the clown to his caprices. At his touch, crowns crumbled', beggars reigned', systems vanished', the wildest theories took the colour of his whims'; and all that was venerable, and all that was novel, changed places with the rapidity of a drama. Even apparent defeat assumed the appearance of victory—his flight from Egypt confirmed his destiny—ruin itself only elevated him' to empire. But, if his fortune was great, his genius was transcendent; decision flashed upon his counsels; and it was the same to decide and to perform. To inferior intellects, his combinations appeared perfectly impossible, his plans perfectly impracticable; but, in his hands, simplicity marked their development, and success vindicated their adoption. His person partook of the character of his mind; if the one never yielded in the cabinet, the other never bent in the field. Nature had no obstacles that he did not surmount, space no opposition that he did not spurn;—and whether amid Alpine rocks', Arabian sands', or polar snows', he seemed proof against peril, and empowered with ubiquity. The whole continent of Europe trembled at beholding the audacity of his designs and the miracle of their execution. Scepticism | bowed to the prodigies of his performance; romance | assumed the air of history; nor was there aught too incredible for belief, or too fanciful for expectation, when the world saw a subaltern of Corsica | waving his imperial flag | over her most ancient capitals. All the visions of antiquity | became common-places in his contemplation: kings were his people | nations were

his outposts; and he disposed of courts', and crowns', and camps', and churches', and cabinets', as if they were the titular dignitaries of the chess-board.

5. Amid all these changes, he stood immutable as adamant. It mattered little whether in the field, or the drawing-room—with the mob or the *levée*—wearing the Jacobin bonnet or the iron crown—banishing a Braganza, or espousing a Hapsburg—dictating peace on a raft to the Czar of Russia, or contemplating defeat at the gallows of Leipzig—he was still the same military despot.

6. Cradled in the field, he was to the last hour the darling of the army; and whether in the camp or the cabinet | he never forsook a friend, or forgot a favour. Of all his soldiers, not one abandoned him till affection was useless; and their first stipulation was for the safety of their favourite. They well knew that, if he was lavish of *them* he was prodigal of *himself*; and that if he exposed them to *peril* he repaid them with *plunder*. For the soldier, he subsidized every people: to the *people*, he made even pride pay *tribute*. The victorious veteran glittered with his gains; and the capital, gorgeous with the spoils of art, became the miniature metropolis of the universe. In this wonderful combination, his affectation of literature must not be omitted. The *gaoler* of the press', he affected the *patronage* of letters: the proscriber of books, he encouraged philosophy: the persecutor of authors, and the murderer of printers, he yet pretended to the patronage of learning: the assassin of Palm, the silencer of De Staël, and the denouncer of Kotzebue, he was the friend of David, the benefactor of De Lille, and sent his academic prize to the philosopher of England. Such a medley of contradictions, and at the same time such an individual consistency, were never united in the same character. A royalist', a republican', and an emperor'—a Mahometan', a Catholic', and a patron of the synagogue'—a traitor' and a tyrant'—a Christian' and an Infidel'—he was, through all his vicissitudes, the same stern, impatient, inflexible original—the same mysterious, incomprehensible self—the man without a model', and without a shadow'. His fall, like his life, baffled all speculation. In short, his whole history was like a dream to the world; and no man can tell how or why he was awakened from the reverie.

7. *Kings* may learn from him that their safest study, as well as their noblest, is the interest of the people: the *people* are taught by him that there is no despotism however stupendous, against which they have not a resource; and to those who would rise upon the ruins of both, he is a living lesson, that, if ambition can raise them from the *lowest* station, it can also *prostrate* them from the *highest*.

—Charles Phillips.

Oratorical selections of the above kind require the best qualities of voice, the pure, and frequently the orotund (Sec. VII., par. 34). The reader will also find that in the above, and all compositions marked by lofty and stately eloquence, there is a rhythm which gives the speech the melody of poetry. By an observance of the rules of pausing (Sec. IV., par. 13, with due attention to the time, by combining unimportant words, reading them more rapidly, and lengthening the time of the emphatic words or giving them superior force, the rhythm may be marked and sustained. The arrangement of the first paragraph is an example of this combination: "He-is-fallen! We-may-now pause | before-that-splendid-prodigy | which-towered-amongst us | like-some-ancient-ruin, whose-frown | terrified-the glance | its-magnificence | attracted." The speech abounds in antithetical figures, and the force of the contrasts must be brought out by emphasis and contrary inflection on the antithetical words.

In paragraph 2 the reader will see an application of the rules of inflection which is not a violation if skilfully executed. In the sentence beginning, "A mind bold," &c., each logical subject ends with a falling inflection, excepting the last, "interest," which has a rising inflection. This modification of the rule gives a certain force and distinction to each subject as if it alone were the object of thought; but in the delivery the reader must be careful that he does not "drop the voice;" the pitch must be sustained on "decisive," "dictates," and "expedition," as high as on any preceding word; it only *slides* down on these words. In paragraph 6 a similar modification is made. When groups of subjects are brought together each one, excepting the penultimate, takes a falling inflection; as, "a royalist', a republican', and an emperor';" but the last of the group requires the rising inflection on the last word to explain the dependence, therefore the preceding subject, "Christian," takes a falling inflection. Such modifications are not absolutely necessary; but they give a pleasing variety to the reading, and are observed in the highest forms of elocution. Other passages are marked on the same principle, and some are left unmarked to exercise the taste and judgment of the reader.

In paragraphs 6 and 7 contrasted terms are marked for emphasis in italics, but as every paragraph contains similar contrasts the judgment of the reader is again to be exercised in this department.

MRS. MALAPROP.

[INTRODUCTION.—The following scene is taken from Sheridan's comedy of "The Rivals." The characters introduced are *Sir Anthony Absolute*, *Mrs. Malaprop*, and her niece *Lydia Languish*, a young lady of fortune. *Sir Anthony* has a son, *Captain Absolute*, an officer in the army; and *Sir Anthony* and *Mrs. Malaprop* have agreed that *Lydia* shall marry *Captain Absolute*. But the two young people have already met, *Captain Absolute* having introduced himself to *Lydia* under the feigned name of *Ensign Beverley*, and they have fallen in love with each other. As the lovers are ignorant of the intentions of their relatives the contrivances and perplexities which attend their efforts to conceal their mutual wishes, and to evade the union they most desire contribute largely to the humor of the play. *Sir Anthony* is a high tempered but generous and liberal old gentleman, whose character is in keeping with his name. When the possibility of objection by his son to the marriage is suggested to him by *Mrs. Malaprop* he replies: "Objection!—let him object if he dare!—No, no *Mrs. Malaprop*, Jack knows that the least demur puts me in a frenzy directly. My process was always very simple—in their younger days. 'Twas, 'Jack, do this';—if he demurred, I knocked him down—and if he grumbled at that, I always sent him out of the room." The scene in which *Sir Anthony* first proposes the marriage to *Jack* is rich in its humor, because *Jack* is affianced to the very lady whom his father has selected for his wife, but does not know who she really is. *Mrs. Malaprop* is distinguished for her "select words most ingeniously misapplied without being mispronounced." Hence her name. She has moved in the best society, where she has heard the best language without understanding it, and thinks that a long word correctly used in one case is equally appropriate in another; as her ear is quicker to catch a fine sounding word than her mind is to apply it properly she contributes largely to the humor of the scenes by her *mal-a-propos* habits of speech. *Mrs. Malaprop*, while blaming her niece for "wanting to lavish herself on a fellow not worth a shilling," falls in love with "a tall Irish baronet," *Sir Lucius O'Trigger*, and carries on a kind of correspondence with him under the feigned name of *Delia*; and *Sir Lucius*, deceived by *Lydia's* maid, believes that *Lydia* is the writer. The following is one of the "billets doux" which the love-stricken *Mrs. Malaprop* sends to the deluded *Sir Lucius*—

"Sir,—There is often a sudden incentive impulse in love, that has a greater induction than years of domestic combination : such was the commotion I felt at the first superfluous view of Sir Lucius O'Trigger.—Female punctuation forbids me to say more ; yet let me add that it will give me joy infallible to find *Sir Lucius* worthy the last criterion of my affections.—*DELIA*," *Sir Lucius* observes "that she is a great mistress of language ;—though she is rather an arbitrary writer,—for here are a great many poor words pressed into the service of this note that would get their *habeas corpus* from any court in Christendom." Read *Mrs. Malaprop's* parts with an air of superior dignity and self-conceit, giving special emphasis to the *mal-a-propos* words both as evidence of assumed knowledge and for the humor of the blunders. *Sir Anthony* is roughly courteous, conscious of the pretensions of *Mrs. Malaprop*, yet willing to treat her as a lady.]

Mrs. Mal. There, Sir Anthony, there sits the deliberate *simpleton*¹ who wants to disgrace her family, and *lavish* herself on a fellow not worth a *shilling*.²

Lydia. Madam, I thought you once——

Mrs. Mal. ³You thought, miss ! I don't know any business you have to think at *all*—thought does not become a young woman.⁴ But the point we would request of you is, that you will promise to *forget* this fellow—to *illiterate* him, I say, quite from your memory.

Lydia. ⁵Ah, madam ! our memories are independent of our wills. It is not so easy to forget.

Mrs. Mal. ⁶But I say it is, miss ; there is nothing on earth so easy as to forget, if a person chooses to set about it. I'm sure I have as much forgot your poor dear uncle as if he had *never existed*—and I thought it my duty so to do ; and let me tell you, Lydia, these violent memories don't *become* a young woman.

¹ Ascertain from an inspection of the text what *Mrs. Malaprop* intends to say each time she uses a wrong word.

² See the reference in the introduction to her endeavor to capture *Sir Lucius* who is in the same state as regards wealth.

³ Read this with an air of great superiority and very deliberately.

⁴ Occasionally *Mrs. Malaprop* succeeds in saying what she does mean, and this sentiment affords a glimpse of her real character.

⁵ Read *Lydia's* answer very gently but with feeling, as she is thinking of her *Beverley*, and give chief emphasis to "memories," "independent," "wills," and "easy."

⁶ This is a very characteristic speech of *Mrs. Malaprop*. While she is trying to prove the superiority of her mind in bearing trials she is really betraying her utter heartless-

Sir Anth. ⁷Why sure she won't pretend to remember what she's ordered not!—ay, this comes of her *reading*!

Lydia. What crime, madam, have I committed, to be treated thus?

Mrs. Mal. ⁸Now don't attempt to extirpate yourself from the matter; you know I have proof controvertible of it. —But tell me, will you promise to do as you're bid? Will you take a husband of your friends' choosing?

Lydia. ⁹Madam, I must tell you plainly, that had I no preferment¹⁰ for any one else, the choice you have made would be my aversion.

Mrs. Mal. ¹¹What business have you, miss, with preference and aversion? They don't become a young woman; and you ought to know, that as both always wear off, 'tis safest in matrimony to begin with a little aversion. I am sure I hated your poor dear uncle before marriage as if he'd been a blackamoor—and yet, miss, you are sensible what a wife I made!—and when it pleased Heaven to release me from him,¹² 'tis unknown what tears I shed!—But suppose we were going to give you another choice, will you promise us to give up this Beverley?

ness and indifference. It is easy to see that she never thought much of her "poor dear" husband, and to the reader the humor of the situation is enhanced by the knowledge of her intrigue with *Sir Lucius O Trigger*. The speech must be given in a style of pompous exaggeration. Strongly emphasise "never existed," and read "duty so to do" with emphasis and a conceited toss of the head, as if she thought she displayed great fortitude by her indifference.

⁷ *Sir Anthony's* amazement at the idea of a young lady not *forgetting* her lover when she is told is of course genuine, and this must be shown by the way in which the sentence is read. He has no great respect for reading habits, believing them to be the cause of *Lydia's* obstinacy. The titles of some of that romantic young lady's favorite books show that he is probably not far astray in his opinion after all; amongst them are "The Reward of Constancy," "The Mistakes of the Heart," "The Fatal Connexion," "The Delicate Distress," "Peregrine Pickle," "The Sentimental Journey," and "Roderrick Random."

⁸ Speak this with a very imperious air and be careful to emphasise "extirpate" and "controvertible." End the question with a falling inflection. It is a command rather than an inquiry.

⁹ *Lydia* is now irritated and answers with great anger and more determination.

¹⁰ As *Lydia* uses language correctly the occurrence of "preferment" here where "preference" would now be used must be regarded as the result of Sheridan's own selection of terms. Compare the two words as regards their present signification.

¹¹ This speech again (like number 6) is characteristic. *Mrs. Malaprop* is a stranger to all tender feeling and she delights to make a virtue of her defects. When she refers to the loss of her husband and her own excellence as a wife the reading must pass into that excess which always marks an overdone display of feeling.

¹² The unconscious satire on herself is very humorous.

Lydia. Could I belie my thoughts so far as to give that promise, my actions would certainly as far belie my words.

Mrs. Mal. Take yourself to your room.—You are fit company for nothing but your own ill-humours.

Lydia. ¹³Willingly, ma'am—I cannot change for the worse.

[*Exit.*¹⁴

Mrs. Mal. There's a little intricate hussy for you!

Sir Anth. ¹⁵It is not to be wondered at, ma'am,—all this is the natural consequence of teaching girls to read. Had I a thousand daughters, I'd as soon have them taught the black art¹⁶ as their alphabet!

Mrs. Mal. Nay, nay, Sir Anthony, you are an absolute misanthropy.

Sir Anth. In my way hither, Mrs. Malaprop, I observed your niece's maid coming forth from a circulating library!—She had a book in each hand—they were halibound volumes, with marble covers!—From that moment I guessed how full of duty I should see her mistress!¹⁷

Mrs. Mal. Those are vile places, indeed!

Sir Anth. Madam, a circulating library in a town is as an evergreen tree of diabolical knowledge! It blossoms through the year!—And depend on it, Mrs. Malaprop, that they who are so fond of handling the leaves, will long for the fruit at last.

Mrs. Mal. Fy, fy, Sir Anthony! you surely speak laconically.

Sir Anth. Why, Mrs. Malaprop, in moderation now, what would you have a woman know?

¹³ Contemptuous tone and an indignant toss of the head.

¹⁴ The third singular, present indicative of the Latin verb *exeo*, I go out. *Lydia* retires, and the conversation becomes a dialogue.

¹⁵ This is said heartily, for *Sir Anthony* means all he says. The remaining speeches of *Sir Anthony* are to be similarly delivered.

¹⁶ "Necromancy." This word really means the art of divination by means of communion with the dead—from the Greek *nekros*, a dead body, and *manteia*, prophesying or divination. The Latin form of the word was *necromantia*, corrupted into the low Latin *nigromantia*, and the old French *nigromance*. The corresponding old English form was "nigromancie," and through the mistaken notion that it was derived from the Latin *niger*, black, "necromancy" came to be regarded as meaning "the black art." The same mistake occurred in French, but in both languages the correct spelling was restored from the original Greek.

¹⁷ See Note 7.

Mrs. Mal. ¹⁸Observe me, Sir Anthony. I would by no means wish a daughter of mine to be a progeny of learning; I don't think so much learning becomes a young woman; for instance, I would never let her meddle with Greek, or Hebrew, or algebra, or simony, or fluxions, or *paradoxes*, or such *inflammatory* branches of learning—neither would it be necessary for her to handle any of your mathematical, astronomical, *diabolical*¹⁹ instruments.—But, Sir Anthony, I would send her, at nine years old, to a boarding-school, in order to learn a little ingenuity and artifice. Then, sir, she should have a supercilious knowledge in accounts;—and as she grew up, I would have her instructed in geometry, that she might know something of the contagious countries;—but above all, Sir Anthony, she should be mistress of orthodoxy, that she might not mis-spell, and mispronounce words so shamefully as girls usually do; and likewise that she might reprehend the true meaning of what she is saying. This, Sir Anthony, is what I would have a woman know;—and I don't think there is a superstitious article in it.

Sir Anth. ²⁰Well, well, Mrs. Malaprop, I will dispute the point no further with you; though I must confess that you are a truly moderate and polite arguer, for almost every third word you say is on my side of the question.²¹

Sheridan.

¹⁸ This is the masterpiece of Mrs. Malaprop's eloquence. Her instructions for the education of a young lady must be given with great deliberation, frequent pauses, and due emphasis on the studies of which she disapproves, and especially on those to which she gives wrong names. Strengthen the emphasis by an angry expression on the italicised words. In naming the studies of which she approves the manner should change to an affectation of superior wisdom, as if she understood all she utters— which, of course, she does not. End her speech with great emphasis and decision.

¹⁹ Probably an allusion to Sir Anthony's use of the same epithet above.

²⁰ Sir Anthony means sarcasm and courteously expresses it.

²¹ Referring to the fact that "almost every third" word is misapplied by her.

GAGE'S
SIXTH READER.

SELECTIONS FOR READING.

ON MY MOTHER'S PICTURE.¹

William Cowper² was born in 1731 at Great Berkhamstead, Hertfordshire, England, of which place his father was rector. He was of noble, even royal, descent, and was related to persons of high social position in his own day. He received his early education at the Westminster public school, where he had for classmates Colman and Churchill, who afterwards made their mark in literature. His sensitive disposition prevented him from profiting by the training he there received, and a few years afterwards his reason gave way through dread of a public appearance at the bar of the House of Lords after he had received the appointment of clerk. From 1765 to 1780 he lived with Mrs. Unwin, at Olney, under the pastoral care of the Rev. John Newton, and after the departure of the latter to London he began to produce his more important works. In 1780 he wrote "The Progress of Error," and shortly afterwards appeared his "Truth," "Table-Talk," and "Expostulation." Out of a story told him by Lady Austen grew the ballad of "John Gilpin," which made him at once famous, and to her he was also indebted for the suggestion of "The Task," which obtained its name from the playful manner of her injunction to him to write an epic poem taking the "Sofa" as a subject. "The Task" and the "Tirocinium" were published in 1785 and the next nine years were chiefly occupied with the translation of Homer's "Iliad." From 1794 till his death in 1800 his mental malady, which had returned at intervals throughout his life, became almost continuous. Some idea of the gloom of his condition during this period can be obtained from the "Castaway" which was written one year before he died. Cowper's position in English literature is, and always will be, a high one. His works, in their delightful descriptions of nature and freedom from conventionality formed a pleasing contrast with those of Pope and his school, and paved the way for the brilliant era which followed the outbreak of the French revolution. In a very important sense Cowper was the precursor of Scott, Wordsworth and Tennyson.

¹ Cowper's mother died—as he states in one of his letters—when he was six years old. The "picture," which is the subject of this poem, was, on the same authority, the only portrait of his mother in existence. It was sent to him fifty-two years after her death by Mrs. Bodham, his cousin, whose playmate he had frequently been in childhood. Mrs. Cowper's maiden name was Anne Donne, and Mrs. Bodham was her niece and namesake. On his mother's side the poet was connected with Dr. John Donne, the poetical Dean of St. Paul's (1573-1631), to whom he refers in the letter to his cousin acknowledging her gift. The names of two other cousins appear frequently in Cowper's biography, namely Harriet and Theodora Cowper, daughters of his father's brother. To the former, under her better known name of Lady Hesketh, many of his most charming letters were addressed; between him and the latter in their youth sprang up an affection which would have resulted in their marriage but for the interdict of her father.

² The correct pronounciation of this name is "Coop-er." His ancestors appear to have spelt it in this way, but it was for some reason changed by one of them in the beginning of the 17th century.

O that those lips had language ! Life has passed
 With me but roughly since I heard thee last.³
 Those lips are thine—thy⁴ own sweet smile I see,
 The same that oft in childhood solaced me ;
 Voice only fails, else how distinct they say,
 “Grieve not, my child, chase all thy fears away !”⁵
 The meek intelligence of those dear eyes
 (Blest be the art that can immortalise,
 The art that baffles Time’s tyrannic claim
 To quench it !) here shines on me still the same.⁶ 10
 Faithful remembrancer of one so dear,
 O welcome guest, though unexpected here !⁷
 Who bidst me honour with an artless song,
 Affectionate,⁸ a mother lost so long,
 I will obey, not willingly alone,⁹
 But gladly, as the precept were her own ;

³ For the length of the interval referred to see Note I. The roughness of Cowper’s life began early in youth and he was from temperament peculiarly sensitive to it. At the various schools to which he was sent after his mother’s death his spirit was completely broken by the tyrannical conduct of his schoolfellows, and his whole subsequent life was like Shelley’s, rendered gloomy and unhappy from this cause. See his “Tirocinium” and especially the preface to that poem.

⁴ More usually “thine” before a vowel. The liquid sound is needed as a cushion between the two vowel sounds.

⁵ What is the figure of speech in this couplet ? “Else” is equivalent to “otherwise.” The early English form was “elles” which is found, pronounced as a monosyllable, in Chaucer’s *Canterbury Tales* line 13867 :

“Or elles certes ye be to dangerous.”

The Anglo-Saxon form *elles* was originally the genitive singular of the adjective *el* other.

⁶ The “art” referred to is that of the portrait painter. The poet has given in several of his letters written about this date (Feb. 25, 1790) brief accounts of his impressions of his mother. To Lady Hesketh he wrote : “I remember her, too, young as I was when she died, well enough to know that it (the picture) is a very exact resemblance of her, and as such it is to me invaluable. Everybody loved her, and with an amiable character so impressed upon all her features, everybody was sure to do so.” To Mrs Bodham he wrote : “She died when I was in my sixth year, yet I remember her well, and am an ocular witness of the great fidelity of the copy I remember, too, a multitude of the maternal tendernesses which I received from her, and which have endeared her memory to me beyond expression.”

⁷ Cowper does not appear to have been aware of the existence of the picture until it reached him. Shortly before that time he had been visited by a cousin, the Rev. John Johnson, whom he had never previously seen. Johnson, who knew that his own relative Mrs. Bodham, had the portrait, suggested its presentation to the poet.

⁸ Parse “affectionate.”

⁹ “Only.” “Alone” is made up of “al” (all) and “one ;” “only” is from the Anglo-Saxon *anlic*, early English “onlich,” modern English “one-like.” In early English the “al” and “one” were frequently separated, sometimes with another word between as *e.g.* “al himself one” for “himself alone.”

And, while that face renews my filial grief,
 Fancy shall weave a charm¹⁰ for my relief,
 Shall steep me in Elysian¹¹ reverie,
 A momentary dream, that thou art she.

20

My mother! when I learned that thou wast dead,
 Say, wast thou conscious of the tears I shed?
 Hovered thy spirit o'er thy sorrowing son,
 Wretch even then, life's journey just begun?¹²
 Perhaps thou gav'st me, though unfelt, a kiss;
 Perhaps a tear, if souls can weep in bliss¹³—
 Ah, that maternal smile!—it answers—Yes.
 I heard the bell tolled¹⁴ on thy burial day,
 I saw the hearse that bore thee slow away,
 And, turning from my nursery window, drew
 A long, long sigh, and wept a last adieu!

30

¹⁰ Something supposed to possess mysterious power. Here the word has reference apparently also to his own poem on the picture. Milton uses "charm" in the literal sense of a "song." Spenser in his "Teares of the Muses" says:

"Whilest favourable times did us afford
 Free libertie to chaunt our charmes at will."

As music has a subtle and soothing influence, and as on this account it has generally been resorted to for purposes of incantation, it is easy to understand how the primary meaning of "charm" was eventually lost sight of. It is from the Latin *carmen* a song, through the old French *charme*. Cf. "incantation" from *canto*, I sing.

¹¹ Homer places Elysium or the Elysian fields—on the west of the Earth near "Ocean," and describes it as a happy land to which favored heroes passed without dying. The Roman poets made Elysium part of the lower world, and the residence of the shades of the blessed after death.

"Reverie" is defined by Locke to be a state of the mind in which ideas float in it "without any reflection or regard of the undersanding." To this condition he applies the old French word *reuerie* and adds that "our language has scarce a name for it." Since Locke's time "reverie" has become thoroughly naturalised though its French termination is retained. The root is the French verb *rêver* to dream or rave. As "reverie" implies duration it is contradicted by "momentary" in the next line.

¹² See Note 3. The term "wretch" has reference, probably, to the poet's morbidly sensitive disposition, which must have made him at times unhappy even in infancy.

¹³ Cf. Milton's *Paradise Lost* "l. 620: "Tears such as angels weep burst forth."

¹⁴ Cowper uses this verb correctly in a transitive sense; it is used also intransitively, but this use is more general in modern than it was in former times. Shakespeare in "Henry V.," Chorus line 15, makes it an intransitive verb, meaning "to sound":

"The country cocks do crow, the clocks do toll." The original meaning of "toll" was to "entice" or "draw"; the use of the bell as a means of inviting people to church seems to have given rise to its present meaning. Dryden uses the word in both senses, in the following lines:

"Some crowd the spires, but most the hallowed bells,
 And softly toll for souls departing knells."

"When hollow murmurs of the evening bells
 Dismiss the sleepy swains and toll them to their cells."

That is, "invite them."

But was it such?¹⁵—It was.—Where thou art gone
Adieus and farewells are a sound unknown.¹⁶

May I but meet thee on that peaceful shore,

The parting word shall pass my lips no more !

Thy maidens, grieved themselves at my concern,

Oft gave me promise of thy quick return ;

What ardently I wished, I long believed,

And, disappointed still, was still¹⁷ deceived ;

By expectation every day beguiled,

40

Dupe of to-morrow even from a child.¹⁸

Thus many a sad to-morrow came and went,

Till, all my stock of infant sorrows spent,¹⁹

I learned at last submission to my lot,

But though I less deplored thee, ne'er forgot.

Where once we dwelt our name is heard no more,²⁰

Children not thine have trod my nursery floor ;

And where the gardener Robin, day by day,

Drew me to school along the public way,

Delighted with my bauble coach, and wrapped

50

In scarlet mantle warm, and velvet capped,

'Tis now become a history little known,

That once we called the pastoral house our own.²⁰

Short-lived possession ! But the record fair,

That memory keeps of all thy kindness there,

Still outlives many a storm, that has effaced²¹

A thousand other themes²² less deeply traced.

15 Point out the figure of speech ; see Appendix B.

16 Cf. I. Thes. IV. 13-18 : Rev. XXI. 3-4.

17 "Continually." The adverb "still" is derived from the Anglo-Saxon adjective, *stille*, motionless, calm, or silent. The Anglo-Saxon verb *stillan* means to remain in a stall or resting place. The original force of "still" is therefore "continually," as here, but it is also used in the sense of "even," "yet," "till now," &c.

18 The obvious ellipsis is : "And through my whole life." The gloom that was seldom absent for any length of time from Cowper's mind runs like a thread through the poem, giving it a pathos that can be appreciated only after a study of his biography.

19 Parse "stock" and "spent."

20 The rec ory where he was born

21 "Out," as a prefix means "beyond" or "above." It is much more common in old than in modern writings. Shakespeare and Spenser make very frequent use of it.

22 "Subjects."

Thy nightly visits to my chamber made,
 That thou mightst know me safe and warmly laid ;
 Thy morning bounties ere I left my home, 80
 The biscuit, or confectionary plum ;
 The fragrant waters on my cheeks bestowed
 By thy own hand, till fresh they shone and glowed ;
 All this, and more endearing still than all,
 Thy constant flow of love, that knew no fall,²³
 Ne'er roughened by those cataracts and breaks,
 That humour²⁴ interposed too often makes ;
 All this still legible in memory's page,
 And still to be so to my latest age,
 Adds joy to duty, makes me glad to pay 70
 Such honours to thee as my numbers may ;²⁵
 Perhaps a frail memorial, but sincere,
 Not scorned in heaven, though little noticed here.²⁶
 Could Time, his flight²⁷ reversed, restore the hours,
 When, playing with thy vesture's tissued flowers,²⁸

²³ "Decrease"

²⁴ Used in the sense of "caprice." In "Cymbeline" IV. 2, Shakespeare says :

Though his humour
 Was nothing but mutation ; ay, and that
 From one bad thing to worse.

²⁵ Cowper himself says, in a letter to Mrs. King, that he took more pleasure in writing the above poem than any of his other compositions except one, which, he adds, "was addressed to a lady who has supplied to me the place of my own mother—my own invaluable mother—these six and twenty years." The lady referred to was undoubtedly Mrs. Unwin, and the poem addressed to her was probably the sonnet beginning :

"Mary ! I want a lyre with other strings."

²⁶ So far from being "little noticed" this memorial poem is the most popular and best known of all his writings, and justly so. By his own relatives—a large circle—it was received with delight. Shortly after it was written he sent it to Lady Hesketh who showed it to his relative, General Cowper. Referring to this incident he says in a letter to Lady Hesketh : "I am glad that thou hast sent the General those verses on my mother's picture. They will amuse him—only I hope that he will not miss my mother-in-law, (his father's second wife) and think that she ought to have made a third. On such an occasion it was not possible to mention her with propriety." A few days afterwards he wrote to Lady Hesketh : "The General's approbation of my picture verses gave me also much pleasure. I wrote them not without tears, therefore I presume it may be that they are felt by others."

²⁷ Parse "flight."

²⁸ "Flowers woven into the fabric." "Tissue" is from *tissu*, the past participle of the old French verb *tistre* (modern French *tisser*) to weave—a corruption of the Latin *texere*.

The violet, the pink, and jessamine,
 I pricked them into paper with a pin
 (And thou wast happier than myself the while,²⁹
 Wouldst softly speak, and stroke my head, and smile),
 Could those few pleasant days again appear, 80
 Might one wish bring them, would I wish them here?³⁰
 I would not trust my heart;—the dear delight
 Seems so to be desired,³¹ perhaps I might.—
 But no—what here we call our life is such,
 So little to be loved,³² and thou so much,
 That I should ill³³ requite thee to constrain
 Thy unbound spirit into bonds again.

²⁹ "While"—from the Anglo Saxon *hwil*, time—is properly a noun, as Cowper uses it *he. e.* For the parsing see Mason's Grammar 372. The adverb "while" is from some case of *hwil*—probably the accusative or dative, *hwile*; the archaic form "whiles" (see Matt. v. 25) is the genitive used adverbially; the form "whilst" has an excrescent "t." Spenser uses the full spelling, "whildest"; see Note 10.

³⁰ Parse "could", "might", and "would".

³¹ Supply the ellipsis after "so" The original meaning of "dear" is "costly". What-costs much is often much thought of, and hence "dear" came to mean "beloved." By an almost equally natural transition it was formerly used to express the very opposite idea, as when Shakespeare speaks of "My dearest enemy." What costs much may carry unpleasant associations just on account of the cost. In "Richard II." Act I. sc. 3, the word is used in both senses:—

KING RICHARD.—Norfolk, for thee remains a heavier doom,
 Which I with some unwillingness pronounce:
 The fly-slow hours shall not determinate
 The dateless limit of thy dear exile;—
 The hopeless word of—never to return
 Breathe against thee, upon pain of life.

NORFOLK.—A heavy sentence, my most sovereign liege,
 And all unlook'd for from your highness' mouth:
 A dearer merit (reward), not so deep a main (injury)
 As to be cast forth in the common air,
 Have I deserved at your highness' hands.

Spenser uses the word frequently, in both senses, and sometimes as a noun in the sense of "injury," as in the "Faerie Queene," Book I., canto vii., stanza 48. In II., xi., 34, occurs the line:

"Which now him turned to disadvantage deare."

In "Julius Cæsar," III., 1, Shakespeare makes Mark Antony say:

That I did love thee, Cæsar, O, 'tis true:
 If then thy spirit look upon us now,
 Shall it not grieve thee, dearer (more keenly) than thy death?

³² See Mason's Grammar, 196 and foot note.

³³ The old English form was "ille." See Mason's Grammar, 269 and note. In German the adjectival form is very frequently used as an adverb, as for example:

Sie ist schön—She is beautiful
Sie tanzt schön—She dances beautifully.

In English the adjective is sometimes used as an adverb by poetical license; it would be a great gain were the same privilege extended to prose writers, as in German.

Thou,³⁴—as a gallant bark from Albion's³⁵ coast
 (The storms all weathered and the ocean crossed)
 Shoots into port at some well-havened isle, 90
 Where spices breathe, and brighter seasons smile,
 There sits quiescent on the floods, that show
 Her beauteous form reflected clear below,
 While airs impregnated with incense play
 Around her, fanning light her streamers gay—
 So thou, with sails how swift!³⁶ hast reached the shore,
 "Where tempests never beat nor billows roar,"³⁷
 And thy loved consort³⁸ on the dangerous tide³⁹
 Of life long since has anchored by thy side.

³⁴ The subject of the principal sentence is, after the parenthesis, repeated in line 93. The figure of speech begun in this line and continued to line 105 is at first in the form of a simile but afterwards takes that of a metaphor. See Appendix B.

³⁵ "Bark," here used as a synonym for "sailing-vessel," is in navigation restricted to one with a certain kind of rigging. A "bark" or "barque" is a three-masted vessel, with the sails rigged square on her fore and main masts, and fore and aft on her mizzen mast.

"Albion" is another name for Britain. The etymology of the word is disputed, but it is probably derived from the Latin *albus*, for white, the reference being to the white color of the cliffs on the coast opposite Gaul, from which country it was first approached by the Romans. Other roots have been conjectured, amongst them the name of "Albion," a son of Neptune, who, according to certain mythological legends, came to Britain and established there a kingdom.

³⁶ The reference may be either to the manner of his mother's death, which was sudden, or to the fact that she died at the early age of thirty-four.

³⁷ A quotation from Sir Samuel Garth's mock-heroic poem, "The Dispensary," published in 1696. The poem was written to ridicule the apothecaries of that day who assumed to prescribe as well as compound medicines, Garth himself being an eminent physician. The passage from which the above line is taken occurs in the grandiloquent speech of *Colocynthus*, an apothecary:

To die is landing on some silent shore,
 Where billows never break, nor tempests roar:
 Ere well we feel the friendly stroke, 'tis o'er.

The inaccuracy of the citation is probably owing to its having been made from memory, as Cowper wrote the lines to his mother's picture within a short interval.

³⁸ Her husband, the poet's father, who had died in 1756. "Consort"—literally one who shares another's lot—is applied to husbands and wives, and to ships which sail as companions on a voyage. In Cowper's time, when piracy was common, ships with valuable cargoes seldom ventured on long voyages alone.

³⁹ "Tide" is from the same root as "time," and meant originally a division of time. One natural division was marked by the regular flow and ebb of the sea. This interval of time was called a "tide," and ultimately the name was transferred to the movement of the water within the interval. The transition to the sense in which it is used here—i.e., a stream or body of water—was easy. In "Julius Cæsar," Act iii., scene 1, Shakespeare uses the expression "in the tide of times" to signify the whole interval since man commenced to be.

But me,⁴⁰ scarce hoping to attain that rest, 100
 Always from port withheld, always distressed, —
 Me howling blasts drive devious, tempest-tossed.
 Sails rippled, seams opening wide, and compass lost,⁴¹
 And day by day some current's thwarting force
 Sets me more distant from a prosperous course.⁴²
 Yet O, the thought that thou art safe, and he !
 That thought is joy, arrive what may to me.⁴³
 My boast is not that I deduce my birth
 From loins enthroned, and rulers of the earth ;⁴⁴
 But higher far my proud pretensions rise, — 110
 The son of parents passed into the skies.⁴⁵
 And now, farewell !—Time unrevoked has run⁴⁶
 His wonted course, yet what I wished is done.
 By contemplation's help, not sought in vain,
 I seem to have lived my childhood o'er again ;
 To have renewed the joys that once were mine,
 Without the sin of violating thine.
 And while the wings of fancy still are free,
 And I can view this mimic form of thee,

40 A good example of anastrophe ; see Appendix B. Cf. "Paradise Lost," l., 44 :

"Him the Almighty Power
 Hurled headlong flaming from the ethereal sky,
 With hideous ruin and combustion, down
 To bottomless perdition."

And II., 17 :

"Me, though just right, and the fixed laws of heaven
 Did first create your leader."

41 Parse "sails," "seams," and "compass."

42 The reference in these few lines is to the poet's chronic religious despondency. The poem was written during one of his longest intervals of comparative peace, but in a short time afterwards his mental malady returned with full force. In all probability this metaphorical description of himself was prompted by a premonition of what was actually so soon to take place.

43 This association of his father with his mother in such an expression of his feelings is a sufficient answer to the statement made by some biographers of Cowper, that he cherished little affection for the former.

44 Cowper was actually, on his mother's side, of royal descent. Southey, in his biography of the poet, says : "Through the Hipposleys of Thoroughley in Sussex, and the Pella's of Bolney in the same county, this lady was descended from the several noble houses of West, Knollys, Carey, Bullen, Howard, and Mowbray ; and so by four different lines from Henry III., king of England."

45 See lines 88-99 above.

46 Cf. lines 80-81.

Time has but half succeeded in his theft⁴⁷—

120

Thyself removed, thy power to soothe me left.⁴⁸

Cowper.

HINTS FOR READING.

As the reading of this poem must be marked by intense feeling, tender and delicate, and free from all violence; it demands the purest tones of the voice, and such prevalence of the semi-tones and the tremor as best expresses the sentiments of deep sorrow and affection.

Line 1: The first sentence is one of fervid exclamation; the voice trembles in the utterance of "O" and the interjection is prolonged until it passes like a sigh, without pause into the next word; "language" is the emphatic word, the voice dwelling upon it with warm tremor. Tenderness and warmth mark the delivery of the lines that follow.

Line 6: Read this quotation a little higher and slower, but in the purest tone. Read the parenthetical clause, lines 8, 9, and 10, a degree lower but faster and more animated, then rise in pitch from "here" to the end.

Lines 11, 12, 13, 14 refer to line 15 and end with rising inflection, and "obey" with falling. The succeeding words to "own" are delivered with earnest warmth; an "gladly" and "own" are emphasised. Read line 17 deeper and with tremor, expressive of trouble, but rise in tone and warmth on the succeeding lines to "she," giving increased emphasis to "Thou art she."

Lines 21 to 31: Read these lines with the tenderest pathos, but avoid extravagance. Give a rising inflection to "mother" and "shed," and tremulous emphasis to "conscious" and "tears." Line 26: Give emphasis and rising inflections to "weep" and "bliss." Read the next line with great warmth with a rising inflection on "smile." Read the succeeding lines more deeply and and solemnly.

Line 32: Emphasise "thou" with feeling.

Lines 34 and 35 must be read with similar deep feeling, expressed especially on "meet thee," "peaceful shore," and "pass my lips no more."

Lines 41 to 45: Read this passage deeper and with a mournful expression. Line 44: Give emphasis to "submission."

Line 45: Give emphasis and a falling inflection to "deplores," and emphasis and a rising inflection to "forgot," and the tenderest tremor of pathos.

From 46 to 73 the passage is distinguished by tender but delightful memories of childhood; hence it must be rendered with mingled expression of cheerfulness and

⁴⁷ Cf. lines 9-10.

⁴⁸ Mrs. Cowper lies buried in the chancel of her husband's church, where a monument was erected to her, bearing an epitaph from the pen of her niece, Lady Walsingham. The following lines from it, descriptive of her character, may be compared with the far superior description given above:

Here lies, in early years bereft of life,
The best of mothers and the kindest wife;
Who neither knew nor practised any art,
Secure in all she wished, her husband's heart.

* * * * *
Still was she studious never to offend;
And glad of an occasion to commend;
With ease would pardon injuries received,
Nor e'er was cheerful when another grieved.

pathos. The pictures of childish pleasures must be read in a higher and livelier tone as the poet carried away by these reminiscences forgets his present woes; but touches of suffering, as in lines 52 to 57, demand deeper tones, slower time, and tremor in leading words, as "little known," "our own," "short-lived possession," "thy kindness," "many a storm;" and in line 73, "not scorned in heaven" should be read with solemn warmth, with a rising inflection on "heaven."

Lines 73 and 79 being parenthetical and superior to the interrupted clause must be read lower and slower, and with feeling. Ask the question in line 81 deeper and slower than the conditional clause, with emphasis on "here." In line 85 read "thou so much" with emphasis and finish "again," line 87, with a rising inflection.

Lines 83 to 95 present a lengthened simile, distinguished for its exalted images, and must be read with sustained warmth from "as" to "gay." Commence "Thou" higher than the simile; terminate each clause of the simile as referring to the 96th line with rising inflection, giving "gay" the greatest compass; and read that and the next line higher and with swelling tones, increasing the force on line 97.

Line 99: Mark "me" with a slight emphasis in this line and increase it in line 102, with rising inflection in both instances; read line 101 and the next two lines with tremor and mournful tone. Do not give emphasis to "me" in line 104.

Line 105: Give lengthened time to "O" and do not pause after it but let its tone pass into the next word. Emphasise "thou," "safe," "he," and "that," but not "thought," in the next line.

Line 110: Emphasise "my," and read the next line with force, elevated pitch, and feeling.

Line 112: Read "farewell" with a sigh.

Line 116: Emphasise "renewed," give rising inflection to "mine," and in the next line emphasise "thine."

Line 120: Emphasise "half," rising inflection to "theft."

Line 121: Emphasise "thyself" and "soothe," pause after "me," and give emphasis and tremor to "left."

It may be regarded as a safe rule, with very rare exceptions, that the interjections O and Oh should never have a pause after them, and that their sound should be prolonged into the next word.

THE BATTLE OF THE ANTS.¹

Henry David Thoreau was born in Concord, Massachusetts, in 1817. He was educated at Harvard College where he graduated in 1837. After teaching for a few years he adopted the calling of a land surveyor and spent much of his time in the forests of New England. In 1845 he built for himself a small house on the shore of Walden Pond, near Concord, and in it he lived entirely alone for two years. He was eccentric in his habits of life but was an earnest student of nature and an extensive reader of literature. His works are largely made up of descriptive accounts of the grand scenery of New England, but these are illuminated with frequent flashes of satire and with apt literary allusions.

One day when I went out to my wood-pile, or rather my pile of stumps, I observed two large ants, the one red, the other much larger, nearly half an inch long, and black, fiercely contending with one another. Having once got hold, they never let go, but struggled and wrestled and rolled on the chips incessantly.

Looking further, I was surprised to find that the chips were covered with such combatants; that it was not a *duellum*, but a *bellum*²—a war between two races of ants, the red always pitted against the black, and frequently two red ones to one black. The legions of these myrmidons³ covered all the hills and vales in my wood-yard, and the ground was already strewn with the dead and dying, both red and black.

It was the only battle-field which I have ever witnessed, the only battle-field I ever trod while the battle was raging; inter-

¹ This piece is taken from Thoreau's "Walden, or Life in the Woods," which was published in 1854. The work gives a semi-satirical account of the author's curious freak of living alone, almost out of sight but actually within easy reach of the highest forms of modern civilization.

² *Duellum* and *bellum* mean etymologically the same thing—a fight between two. *Bellum* is the more modern Latin form, and its meaning has been widened so as to include a war between two sides or parties, as well as between two individuals. The narrative from this point takes the form of a mock heroic episode. See Note 13.

³ The "Myrmidons" were an Achæan tribe in Thessaly under the chieftanship of Achilles, the hero of the "Iliad." Tradition states that in order to people the island of Eryia, from which the Myrmidons migrated into Thessaly, Jupiter changed ants into human beings. The Greek name of the ant is *murmex*; hence the name of the tribe. It is in evident allusion to this myth that the swarms of ants are in the text described as "legions of myrmidons," but the word is now used to designate any rude marauders who are completely subservient to a leader.

neine war—the red republicans on the one hand and the black imperialists on the other.⁴ On every side they were engaged in deadly combat, yet without any noise that I could hear; and human soldiers never fought so resolutely.

I watched a couple that were fast locked in each other's embrace, in a little sunny valley amid the chips, now at noonday prepared to fight till the sun went down or life went out. The smaller red champion had fastened himself like a vice⁵ to his adversary's front, and through all the tumblings on that field never for an instant ceased to gnaw at one of his feelers near the root, having already caused the other to go by the board; while the stronger black one dashed him from side to side, and, as I saw on looking nearer, had already divested him of several of his members.

They fought with more pertinacity than bull-dogs. Neither manifested the least disposition to retreat. It was evident that their battle-cry was "Conquer, or die!" In the meanwhile, there came along a single red ant on the hill-side of this valley, evidently full of excitement, who either had dispatched his foe, or had not yet taken part in the battle—probably the latter, for he had lost none of his limbs—whose mother had charged him to return with his shield or upon it.⁶

Or perchance he was some Achilles, who had nourished his wrath apart, and had now come to avenge or rescue his Patroclus.⁷

⁴ In France, ever since the revolution of 1789, the Republicans—those who favor a popular form of government—have been "known as the "Reds," from the color selected as their emblem. Similarly black is affected by the Imperialists, who favor the perpetuation of a Bonapartist dynasty, as white is by the Legitimists, who seek the restoration of the exiled Bourbons. In Quebec the term "Rouzes" (Reds) is still applied to the Liberals, after the analogy of French political nomenclature.

⁵ "Vice" in old English meant something in spiral form. In Wyclif's translation of the Bible the "winding stair" spoken of in I. Kings, vi 8, is called a "vice." It now means an instrument tightened by means of a screw, but the term was evidently first applied to the screw and then transferred to the instrument. It is supposed to be derived from the Latin *vitis*, a vine, which climbs spirally up its support.

⁶ The charge of a Spartan mother to her son as he set out for the battle-field.

⁷ Achilles was the most formidable warrior amongst the Greeks during their siege of Troy. Owing to a quarrel with Agamemnon, the commander-in-chief of the expedition, he retired for a time from active participation in the contest, and the Grecian cause suffered greatly on account of his absence. All attempts to persuade him to resume his post in the field were vain until his friend Patroclus was killed in battle. The desire to avenge his death impelled him to action, and his first achievement thereafter was the discomfiture of Hector whom he slew in single combat.

He saw this unequal combat from afar—for the blacks were nearly twice the size of the reds. He drew near with rapid pace till he stood on his guard within half an inch of the combatants; then, watching his opportunity, he sprang upon the black warrior, and commenced his operations near the root of his right foreleg, leaving the foe to select among his own members; and so there were three united for life, as if a new kind of attraction had been invented which put all other locks and cements to shame.

I should not have wondered by this time to find that they had their respective musical bands stationed on some eminent chip, and playing their national airs the while, to excite the slow and cheer the dying combatants. I was myself excited somewhat, even as if they had been men. The more you think of it, the less the difference. And certainly there is not the fight recorded in Concord history⁸ at least, if in the history of America, that will bear a moment's comparison with this, whether for the numbers engaged in it, or for the patriotism and heroism displayed.

For numbers and for carnage it was an Austerlitz or Dresden.⁹ I have no doubt it was a principle they fought for, as much as our ancestors, and not to avoid a three-penny tax on their tea;¹⁰ and the results of this battle will be as important and memorable to those whom it concerns as those of the battle of Bunker Hill, at least.¹¹

⁸ Lexington, where the first blood was drawn in the Revolutionary war, is a few miles from Concord. On the 19th of April, 1775, General Gage sent a detachment from Boston to destroy the ammunition stored at these points. A few farmers drawn up at Lexington were fired upon and dispersed. No lives were lost on the side of the British, but on the side of the Americans eleven were killed and nine wounded. Later in the same day a more extensive skirmish took place in the vicinity of Concord.

⁹ In the battle of Austerlitz (1805) Napoleon Bonaparte inflicted a crushing defeat on the combined Austrian and Russian armies. It was one of the bloodiest battles of modern history, the forces being numerous on both sides and the slaughter great even in proportion to the numbers engaged. The battle of Dresden, fought in 1813 against the combined forces of the allied European powers, was Bonaparte's last great victory. Shortly afterwards he was overwhelmed at Leipsie and compelled to retire to Elba.

¹⁰ The tea tax imposed by the British Parliament on the American colonists was so offensive that a number of men in 1773 boarded a tea laden vessel in Boston harbor and threw her cargo overboard.

¹¹ Bunker Hill is a low eminence on Charlestown peninsula near the city of Boston. On the night of the 16th of June, 1775, it was seized by 1200 American troops, who held it for some time the next day against General Gage's attack but were finally driven

I took up the chip on which the three I have particularly described were struggling, carried it into my house, and placed it under a tumbler on my window-sill, in order to see the issue. Holding a microscope to the first-mentioned red ant, I saw that, though he was assiduously gnawing at the near fore-leg of his enemy, having severed his remaining feeler, his own breast was all torn away, exposing what vitals he had there to the jaws of the black warrior, whose breast-plate was apparently too thick for him to pierce; and the dark carbuncles of the sufferer's eyes shone with ferocity such as war only could excite.

They struggled half an hour longer under the tumbler, and when I looked again the black soldier had severed the heads of his foes from their bodies, and the still living heads were hanging on either side of him like ghastly trophies at his saddle-bow, still apparently as firmly fastened as ever, and he was endeavoring with feeble struggles, being without feelers and with only the remnant of a leg, and I know not how many other wounds, to divest himself of them; which at length, after half an hour more, he accomplished. I raised the glass, and he went off over the window-sill in that crippled state. Whether he finally survived that combat, and spent the remainder of his days in some *Hotel des Invalides*,¹² I do not know; but I thought his industry would not be worth much thereafter. I never learned which party was victorious, nor the cause of the war; but I felt for the rest of that day as if I had had my feelings excited and harrowed by witnessing the struggle, the ferocity and carnage, of a human battle before my door.¹³

Henry D. Thoreau.

out at the point of the bayonet with heavy loss on both sides. This so-called battle was the second encounter of the revolutionary war.

¹² Literally an abode for infirm people. It is used as the proper name of a celebrated hospital maintained in Paris for disabled soldiers.

¹³ Mock-heroic narrative has always been a favorite form of composition. It consists essentially in the employment of the dignified language and style appropriate to great events in the description of minute and trifling affairs. At this style Thoreau shows himself quite an adept, and his incidental comments on human affairs are frequently very entertaining. The most famous of all mock-heroic epics is Pope's "Rape of the Lock," in which he gives an account of the frolicsome heft of a lock of hair from a young lady's head.

A LOST CHORD.¹

Adelaide Anne Procter, the daughter of the poet Bryan Waller Procter, who is better known under his *nom de plume* of "Barry Cornwall," was born in London in 1825, and died in 1864. She displayed even in infancy a remarkable fondness for poetry, but was gifted also with a capacity for intellectual pursuits, that are usually found less congenial to women. Her first poetical compositions were published in 1853 and 1854 under the assumed name of "Mary Berwick," in Dickens' *Household Words*, and though the novelist was intimate with the Procter family, he did not for some time know the real name of his contributor. In 1851 Miss Procter joined the Roman Catholic Church. Always of a fragile constitution, her arduous and self-imposed labours in the cause of charity gradually undermined her strength, and for fifteen months before her death she was forced to remain in bed, a confirmed invalid. The gentle cheerfulness of her poetry was characteristic of her whole life, and of no part of it more than of this closing episode.

1. Seated one day at the organ,
I was weary and ill at ease,
And my fingers wandered idly
Over the noisy keys.
2. I do not know what I was playing,
Or what I was dreaming then ;
But I struck one chord of music,
Like the sound of a great Amen.²
3. It flooded the crimson twilight,³
Like the close of an Angel's Psalm,⁴

1 "Chord"—from the Greek *chordé*, a string made from an intestine—is a doublet of "cord," but while the latter is now used for any small rope, the former is applied to the string of a musical instrument. It is used here to designate a sound made up of two or more sounds in concord.

2 This word is the only real spondee in the English language. See Appendix A. It has been imported unchanged from the Hebrew through the Greek and Latin. The Hebrew *amen* is an adjective meaning "true" or "firm." It was used adverbially as an expression of assent to, or concurrence in a prayer on the part of the members of an assembly on whose behalf it was offered up; in this sense it is equivalent to "so be it." It is frequently translated "verily" in the New Testament.

3 Define the figure of speech in this line. See Appendix B. The word "twilight" comes originally from the Anglo-Saxon *twi*, double. Instead of meaning "double-light," however, it means "half-light," the ideas of double and half being confused. The same confusion exists in the German *zwei*-*licht*, with the same meaning.

4 This word, in the sense of a sacred song, was early imported into English. It is from

And it lay on my fevered spirit
With a touch of infinite calm.

4. It quieted pain and sorrow,
Like love overcoming strife;
It seemed the harmonious echo
From our discordant life.
5. It linked all perplexed meanings
Into one perfect peace,
And trembled away into silence
As if it were loth⁵ to cease.
6. I have sought but I seek it vainly,
That one lost chord divine,
Which came from the soul of the Organ,⁶
And entered into mine.
7. It may be that Death's bright angel
Will speak in that chord again,
It may be that only in Heaven
I shall hear that grand Amen.

Adelaide Anne Procter.

HINTS FOR READING.

The general expression required in reading this poem is that of solemnity, tempered by suppressed emotional fervor.

Verse 1: line 1: Emphasise "Organ" gently with rising inflection. Line 2: read "weary" in a semitone with falling inflection and an expression of pain, and continue the expression, slightly diminished to end of verse.

Verse 2: lines 1 and 2: Emphasise "know," "playing" and "dreaming," and end "then" with rising inflection. Lines 3 and 4: lower the pitch and read line 4 slower and more solemnly, swelling the voice on "sound," and with increased force on "Amen."

the Greek *psalmos*, a word used to describe the twitching of the strings of the harp, and hence the sound of that instrument. As the latter was frequently used to accompany the singing of sacred melodies the transition to the present meaning of "psalm" is quite obvious. David, King of Israel, in some of his lyrical poems, speaks of singing to the sound of the harp, on which instrument he was himself an expert player. See Psalms xxxiii., 2; xliii., 4; lxxi., 22; xcii., 3.

⁵ "Loth" or "loath," unwillingly, was in old English the opposite of "leef"—the modern "lief"—dear or willing.

⁶ What is the figure of speech?

Verse 3: line 1: Swell the voice on "flooded" and read line 2 very soft but a little higher than line 1. Lines 3 and 4: lower the pitch, and read line 4 in soft swelling tones, with emphasis on "infinite calm."

Verse 4: Emphasise with tremor, "pain" and "sorrow." Line 2: Emphasise "love" with tremulous fervor and falling inflection, and read the remainder lower and softer. Line 3: emphasise "echo" with falling inflection and a soft swell imitative of the echo.

Verse 5: line 2: Emphasise "perfect peace," not by force but by lengthened time. Line 3: lower the pitch and read the line in sort tremulous tones, dwelling on "trembled away," and softening the voice almost to a whisper on "silence."

Verse 6: line 1: Emphasise "sought" and "vainly," but read the latter clause lower, because it is parenthetical. Raise the pitch on line 3, and read the remainder of the verse with more feeling. Read "lost chord divine" slower with rising inflection on "divine." Emphasise "soul" and "Organ." Read "into mine" deeper and more solemnly with emphasis on "mine."

Verse 7: Begin slowly as in doubt; emphasise "Death's" and read it lower, advancing higher on "bright angel." Line 2: "Speak" takes a slight emphasis, but "again" chief emphasis. Line 3: emphasise "Heaven," and in line 4 deepen the tone and render "Amen" with swell almost like a chant.

THE CHARGE OF THE LIGHT BRIGADE.¹

William Howard Russell—better known as Dr. Russell—may be called the originator of "war correspondence" for newspaper purposes. He was born in Dublin in 1821, and at the age of 21 he became a member of the staff of the *London Times*. His letters from the Crimea to that journal, descriptive of the events of the war, brought him into deserved prominence, and they were subsequently collected and republished in book form. He represented the *Times* during the Indian mutiny in 1857, part of the civil war in the United States, the Austro-Prussian war of 1866, and the Franco-Prussian war of 1870-71.

After their repulse in the plains of Balaklava by the Highlanders, two deep,² "that thin red streak topped by a line of steel,"—and by the heavy brigade, the Russian cavalry retired. Their infantry at the same time fell back towards the head of the valley, leaving men in three of the redoubts they had

¹ The "Charge of the Light Brigade" was an incident of the Battle of Balaklava, which was fought on the 25th of October, 1854, during the Crimean war. This was the second battle of the war, and but for the fatal charge described above, it would have been a victory almost free from drawbacks. The same incident has been made the subject of a famous poem by Alfred Tennyson. See Fourth Reader, page 165.

² The "Highlanders" referred to were the soldiers of the old 93rd regiment, then under the command of Sir Colin Campbell, afterwards Lord Clyde. Instead of

taken, and abandoning the fourth. They had also placed some guns on the heights over their position on the left of the gorge. Their cavalry joined the reserves, and drew³ up in six solid divisions, in an oblique line, across the entrance to the gorge. Six battalions of infantry were placed behind them, and about thirty guns were drawn³ up along their line, while masses of infantry were also collected on the hills behind the redoubts on our right. Our cavalry had moved up to the ridge across the valley on our left, and had halted there, as the ground was broken in front.

And now occurred the melancholy catastrophe which fills us all with sorrow. It appears that the Quartermaster-General,⁴ Brigadier Airey, thinking that the light cavalry had not gone far enough in front when the enemy's horse had fled, gave an order in writing to Captain Nolan, 15th Hussars, to take⁵ to Lord Lucan, directing his lordship "to advance"³ his cavalry nearer to the enemy. A braver soldier than Captain Nolan the army did not possess. He rode off with the order to Lord Lucan. (He⁶ is now dead and gone: God forbid that I should cast a shade on the brightness of his honour, but I am bound to state what I am told occurred when he reached his lordship.)

When Lord Lucan received the order from Captain Nolan, and had read it, he asked, we are told, "Where are we to advance to?" Captain Nolan pointed with his finger to the line

forming his men into a square to await a charge of Russian cavalry: he left them standing in line, trusting to the effect of a well directed volley to throw the Russian horse into confusion. The event justified his tactics, for the cavalry were routed by the fire before reaching the "thin red streak" at all.

³ See Mason's Grammar 182, and foot notes.

⁴ The quartermaster-general is that officer of an army whose duty it is to define the marches, to mark out the encampments, to choose headquarters, and to furnish provisions, clothing, transport service, &c. According to Kinglake the order was really dictated by the Commander-in-Chief, Lord Raglan.

⁵ See Mason's Grammar 372, 4; 492, B 5; and 397, with foot notes.

⁶ That is, Captain Nolan. A few minutes after giving the order he was killed by a fragment of a Russian shell, which struck him as he was galloping across the front of the brigade, apparently for the purpose of correcting the fatal error which led to the charge. The long and bitter controversy over the cause of the blunder has left the responsibility for it unsettled, largely because his version of the interview between himself and Lord Lucan is not obtainable. The version in the text is that of Lord Lucan.

of the Russians, and said, "There are the enemy, and there are the guns, sir, before them; it is your duty to take them."⁷—or words to that effect. Lord Lucan, with reluctance, gave the order to Lord Cardigan to advance⁸ upon the guns, conceiving that his orders compelled him to do so. The noble earl, though he did not shrink, also saw the fearful odds against them. Don Quixote,⁹ in his tilt against the windmill, was not nearly so rash and reckless as the gallant fellows who prepared without a thought to rush on almost certain death.

It is a maxim of war, that "cavalry never act without a support"; that "infantry should be close at hand when cavalry carry guns as the effect is only instantaneous", and that it is necessary to have on the flank of a line of cavalry some squadrons in column, the attack on the flank being most dangerous. The only support our light cavalry had was the reserve of heavy cavalry at a great distance behind them, the infantry and guns being far in the rear. There were no squadrons in column at all, and there was a plain to charge over before the enemy's guns could be reached, of a mile and a half in length!

At ten minutes past eleven our light cavalry brigade advanced. The whole brigade scarcely made one effective regiment, according to the numbers of continental armies, and yet it was more than we could spare. As they rushed towards the front, the Russians opened on them, from the guns in the redoubt on the right, with volleys of musketry and rifles. They swept proudly past, glittering in the morning sun in all the pride and splendour of war.

We could scarcely believe the evidence of our senses. Surely that handful of men are not going to charge an army in position? Alas! it was but too true. Their desperate valour knew no

⁷ See Mason's Grammar, 357.

⁸ *Don Quixote* is a fictitious knight-errant, whose adventures are described by Cervantes in a satirical romance of the same name. Amongst his feats—which were all quite ridiculous, though prompted by excellent motives—was the one here referred to, that of tilting at a windmill. From the character of *Don Quixote* the term "quixotic" has come to be used as a synonym for "rash" or "fool-hardy."

⁹ Erotesis. See Appendix B.

bounds, and far indeed was it removed from its so-called better part—discretion.¹⁰ They advanced in two lines, quickening their pace as they closed upon the enemy. A more fearful spectacle was never witnessed than by those who beheld these heroes rushing to the arms of Death.¹¹

At the distance of twelve hundred yards the whole line of the enemy belched forth from thirty iron mouths a flood of smoke and flame, through which hissed the deadly balls. Their flight was marked by instant gaps in our ranks, by dead men and horses, by steeds flying wounded or riderless across the plain. The first line is broken—it is joined by the second—they never halt,¹² or check their speed an instant. With diminished ranks, thinned by those thirty guns, which the Russians had laid with the most deadly accuracy; with a halo of flashing steel above their heads, and with a cheer which was many a noble fellow's death cry, they flew into the smoke of the batteries: but ere they were lost from view the plain was strewn with their bodies, and with the carcasses of horses.

They were exposed to an oblique fire from the batteries on the hills on both sides, as well as to a direct fire of musketry. Through the clouds of smoke we could see their sabres flashing, as they rode up to the guns and dashed into their midst, cutting down the gunners where they stood. We saw them riding through the guns, as I have said: to our delight we saw them returning after breaking through a column of Russian infantry, and scattering it like chaff, when the flank fire of the battery on the hill swept them down, scattered and broken as they were. Wounded men and riderless horses flying towards us told the sad tale. Demi-gods¹³ could not have done what they had failed to do.

¹⁰ The allusion is to Shakespeare's "I. Henry IV.," Act V, Scene 4, where *Falstaff*, after feigning death to avoid being killed, says: "The better part of valour is discretion; in the which better part I have saved my life."

¹¹ Personification. See Appendix B.

¹² Notice the changes of tense in this and the preceding paragraph. The present tense is often used with great effect in graphic or spirited narrative.

¹³ A demi-god in ancient mythology was a being who had a deity for one of his parents. The word means here beings endowed with superhuman powers.

At the very moment when they were about to retreat, an enormous mass of Lancers was hurled on their flank. Colonel Shewell, of the 8th Hussars, saw the danger, and rode his few men straight at them, cutting his way through with fearful loss. The other regiments turned, and engaged in a desperate encounter. With courage too great almost for credence, they were breaking their way through the columns which enveloped them, when there took place an act of atrocity without parallel in the modern warfare of civilized nations.

The Russian gunners, when the storm of cavalry passed, returned to their guns. They saw their own cavalry mingled with the troopers who had just ridden over them; and, to the eternal disgrace of the Russian name, the miscreants poured a murderous volley of grape and canister on the mass of struggling men and horses, mingling friend and foe in one common ruin!

It was as much as our heavy cavalry brigade could do to cover the retreat of the miserable remnants of the band of heroes as they returned to the place they had so lately quitted.¹⁴ At thirty-five minutes past eleven not a British soldier, except the dead and the dying, was left in front of those guns.

W. H. Russell.

¹⁴ The form "qui," after the analogy of "hit," "knit," &c. is coming into very general use for the past tense and past participle of this verb. The tendency to drop the "ed" arises from the inconvenience of sounding two dental letters in close proximity to each other.



THE CANE-BOTTOM'D CHAIR.

William Makepeace Thackeray belonged to an old Yorkshire family, but was born in 1811 at Calcutta, his father being an employee of the East India Company. He was sent, at an early age, to England to be educated, and after passing through Cambridge University without taking a degree he settled down to the study of art as a profession. This he abandoned after some years for literature, and he gradually won his way to well deserved popularity by his contributions to the magazines and to *Punch*. For the latter he wrote the famous "Snob Papers." His first great work was one of his best known novels, "Vanity Fair," and his reputation was more than sustained by the others which make up his series, "Pendennis," "The Newcomes," "The Virginians," and others. His lectures on the "Four Georges" are full of graphic portraiture. As a satirist he stands in the very front rank, and as a serio-comic ballad writer he is almost without a rival. He died suddenly at Kensington in 1863.

1. In tattered old slippers that toast at the bars,
And a ragged old jacket perfumed with cigars,
Away from the world and its toils and its cares,
I've a snug little kingdom up four pair of stairs.
2. To mount to this realm is a toil, to be sure,
But the fire there is bright, and the air rather pure;
And the view I behold on a sunshiny day
Is grand through the chimney-pots over the way.
3. This snug little chamber is cramm'd in all nooks
With worthless old knickknacks and silly old books,
And foolish old odds and foolish old ends,
Crack'd bargains from brokers, cheap keepsakes from friends.
4. Old armour, prints, pictures, pipes, china (all crack'd),
Old rickety tables and chairs broken-back'd;
A twopenny treasury, wondrous to see;
•What matter? 'tis pleasant to you, friend, and me.

5. No better divan¹ need the Sultan require,
Than the creaking old sofa that basks by the fire ;
And 'tis wonderful, surely, what music you get
From the rickety, ramshackle,² wheezy spinet.³
6. That praying-rug came from a Turcoman's⁴ camp ;
By Tiber⁵ once twinkled that brazen old lamp ;
A Mameluke⁶ fierce yonder dagger has drawn ·
'Tis a murderous knife to toast muffins upon.
7. Long, long through the hours, and the night, and the chimes,
Here we talk of old books, and old friends, and old times ;
As we sit in a fog made of rich Latakie,⁷
This chamber is pleasant to you, friend, and me.
8. But of all the cheap treasures that garnish my nest,
There's one that I love and I cherish the best ;

¹ It is hard to ascertain beyond doubt the original meaning of the word "divan." Amongst the Persians, Arabs, and Turks it is used in the sense of a council chamber, and by a not unnatural transition it has come to signify one of the sofa seats with which such a chamber amongst the Orientals is furnished. The term "divan" is also sometimes applied to the council, or other deliberative body, which meets in the chamber.

² Out of repair. An English colloquial provincialism.

³ A musical instrument like a harpsichord, so called because the sound was produced by strokes of a "spine" or pointed quill. The term is now practically obsolete. The word comes from the Latin *spina*, a thorn, through the French diminutive, "spinette."

⁴ The Turcomans, or Turkomans, are a savage tribe, numbering about a million of people, and living for the most part in the desert region lying east of the Caspian and south of the Aral Sea. They are excellent horsemen and are in the habit of raiding northern Persia and making incursions into Russian Tarary, between which two countries lies their territory. Colonel Burnaby, in his "Ride to Khiva," states that the raiding propensities of the Turkomans have been greatly exaggerated by the Russians as an excuse for attacking them with a view to conquest.

⁵ That is, in Rome. An example of synecdoche. See Appendix B.

⁶ The term "Mameluke" is Arabic for "slave." The Mamelukes were Caucasian captives who were organised by the early Mohammedan rulers of Egypt into a corps of soldiers. They gradually became very formidable and twice founded Mameluke dynasties in that country, the first time in 1254. After enduring as a military body for many centuries and through many changes of government, they were finally broken up and destroyed by Mohammed Ali, who had the most of them treacherously massacred in 1811.

⁷ Latakie—the ancient "Laodicea ad Mare," as distinguished from Laodicea in the interior of Asia Minor—is a sea port town of Syria, opposite Cyprus. It has a trade in the tobacco grown in its vicinity, which is noted for the agreeableness of its flavour, and to which reference is made in the text. Latakie was, like the neighbouring city of Antioch, founded by Seleucus Nicator, who named it Laodicea after his mother.

For the finest of couches that's padded with hair
I never would change thee, my cane-bottom'd chair.

9. 'Tis a bandy⁸-legg'd, high-shoulder'd, worm-eaten seat,
With a creaking old back, and twisted old feet ;
But since the fair morning when Fanny sat there,
I bless thee and love thee, old cane-bottom'd chair.
10. If chairs have but feeling, in holding such charms,
A thrill must have pass'd through your wither'd old arms !
I look'd, and I long'd, and I wish'd in despair—
I wish'd myself turn'd to a cane-bottom'd chair.
11. It was but a moment⁹ she sat in this place,
She'd a scarf on her neck, and a smile on her face !
A smile on her face, and a rose in her hair,
And she sat there, and bloom'd in my cane-bottom'd chair.
12. And so I have valued my chair ever since,
Like the shrine of a saint, or the throne of a prince ;
Saint Fanny, my patroness sweet I declare,
The queen of my heart and my cane-bottom'd chair.
13. When the candles burn low, and the company's gone,
In the silence of night, as I sit here alone—
I sit here alone, but we yet are a pair—
My Fanny I see¹⁰ in my cane-bottom'd chair.
14. She comes from the past and revisits my room ;
She looks as she then did, all beauty and bloom ;
So smiling and tender, so fresh and so fair,
And yonder she sits¹⁰ in my cane-bottom'd chair.

Thackeray.

⁸ The "bandy" is a club bent at one end, used in playing a game of the same name. It is really a corruption of *bandé*, the past participle of the French verb, *bander*, to string a bow, and hence to bend it. This shows that the direct etymological connection of "bandy" is with the English "bind" and not with "bend."

⁹ For the parsing of "but a moment" see Mason's Grammar, 532-538 and 372.

¹⁰ Vision or hypotyposis. See Appendix B.

HINTS FOR READING.

There will be a strong tendency to sing-song or excessive verse accent in reading this poem. This tendency can be checked and avoided by brief rhetorical pauses and extension of quantity on expressive words, and by equal accent as far as practicable on unimportant words. Thus in the second stanza let the words to "realm" be combined; dwell on "realm," giving it exaggerated importance; then pause after it. Dwell on "to it," but read the remainder faster. In the second line combine the words to "bright" and give accent only to "bright;" pause after "air" and emphasise "rather." In the third line pause at "behold," and read "sunshiny-day" slower and with equal accent. In the fourth line emphasise "grand" with mocking force, but read the remainder faster and in a lower tone as if afraid of exposing the lowliness of the situation. The expression of the first seven stanzas is playful and humorous: but it changes to tones of feeling and tender warmth in the remaining stanzas. Observe that the metre is trisyllabic (see Appendix A), two unaccented syllables being followed by one accented, excepting in some of the lines where the first foot is an iambus:

Ēhē cōmes | frōm thē pāst | ānd rēvis | Its my rōōm.

LEARNING TO WRITE PROSE.

Benjamin Franklin was one of the seventeen children of a soap and candle maker who had emigrated from Old to New England in 1682. Franklin was born in Boston in 1706, and, at the age of ten, was taken from school to learn his father's business. His dislike to it, however, and his desire for a sea life led to his being apprenticed to his brother, who was by occupation a printer. The fondness for books of which he speaks seems to have won him from his early aspirations, and after acquiring a good deal of useful knowledge and some mechanical skill he ultimately commenced business for himself, in Philadelphia, as a printer and publisher. In an unassuming way he exercised an important influence on that young community of which he became a prominent member. About 1742 he commenced the electrical experiments which resulted in his discovery of the identity of lightning with the electric fluid, and his invention of the lightning conductor—achievements which place him in the very front rank of men of science. When the Revolutionary War broke out he took an active part in asserting the rights of the colonists to self-government, and in 1778 he went as their representative to Paris, where five years later he signed, on behalf of his country, the treaty by which the independence of the United States was secured. His death took place in 1790. He was the author of many philosophical and political treatises, but popularly he is best known by his collection of proverbs, known as "Poor Richard's Almanac," and by his "Autobiography," from which the following passage is taken.

From a child I was fond of reading, and all the little money that came into my hands was laid out in books. Pleased with

the "Pilgrim's Progress,"¹ my first collection was of John Bunyan's works, in separate little volumes. I afterward sold them to enable me to buy R. Burton's "Historical Collections;"² they were small chapmen's³ books, and cheap, forty or fifty in all. "Plutarch's Lives" there was,⁴ in which I read abundantly, and I still think that time spent to great advantage. There was also a book of De Foe's,⁵ called "An Essay on Projects," and another of Dr. Mather's,⁶ called "Essays to do Good," which perhaps gave me a turn of thinking that had an influence on some of the principal future events of my life.

This bookish inclination at length determined my father to make me a printer, though he had already one son (James) of that profession. In 1717 my brother James returned from England with a press and letters,⁷ to set up his business in Boston. I liked it much better than that of my father, but still had a hankering⁸ for the sea. To prevent the apprehended effect of such an inclination, my father was impatient to have me bound⁹ to my brother. I stood out some time, but at last was

¹ For a full account of the "Pilgrim's Progress," see pages 200-210, and foot notes. Franklin's good, though somewhat antiquated style, was no doubt moulded to some extent on that of Bunyan and other good writers, as well as on that of Addison, to which he confesses in his autobiography his special obligation.

² "Robert Burton" is the name which appears on the title-page of a number of popular historical and miscellaneous compilations published between 1681 and 1736 by Nathaniel Crouch, of London. The name, "Robert Burton," is supposed to be a *nom de plume* of the publisher. It was made famous in literature by the real Robert Burton, author of the "Anatomy of Melancholy," who died in 1640.

³ "Chapman" now means a pedlar, but it was originally synonymous with merchant. It is derived from the Anglo-Saxon *ceap*, trade, and *mann*, a man. Cf. the modern German *Kaufmann*, a merchant, with similar origin and meaning.

⁴ This sentence is an instance of the use of inversion, to which Franklin seldom resorts. Plutarch was born at Chæronea, in Greece, A.D. 50. After studying philosophy at Delphi he spent most of his life at Rome, but returned to his native place before his death, which is supposed to have taken place about A.D. 120. His most famous work is his "Lives of Illustrious Men," which has been popular with all classes in all ages, and has been translated into all literary languages. Emerson has well styled it "the Bible of heroisms."

⁵ Daniel Defoe was a prolific writer of books and pamphlets during the reign of the later Stuarts in England. His "Essay on Projects" was published in 1697.

⁶ The Rev. Dr. Cotton Mather, author of "Essays to do Good," was born in Boston in 1663. He was a divine of great learning, and received marks of honor from more than one learned body in Europe. He died in 1728.

⁷ Metallic types for printing with.

⁸ A frequentative form of the verb "to hang." To "hanker" after anything means to allow the mind to "hang" on it, hence to "long" for it.

⁹ Apprenticed.

persuaded, and signed the indentures when I was yet but twelve years old. I was to serve as an apprentice till I was twenty-one years of age, only I was to be allowed journeyman's¹⁰ wages during the last year. In a little time I made great proficiency in the business, and became a useful hand¹¹ to my brother.

I now had access to better books. An acquaintance with the apprentices of booksellers enabled me sometimes to borrow a small book, which I was careful to return soon and clean. Often I sat up in my room reading the greater part of the night, when the book was borrowed in the evening and to be returned early in the morning, lest it should be missed or wanted.

After some time an ingenious tradesman, Mr. Matthew Adams, who had a pretty collection of books, and who frequented our printing house, took notice of me, invited me to his library, and very kindly lent me such books as I chose to read. I now took a fancy to poetry, and made some little pieces. My brother, thinking it might turn to account, encouraged me, and put me on composing¹² occasional ballads. One was called the "Light-house Tragedy," and contained an account of the drowning of Captain Worthilake, with his two daughters; the other was a sailor's song, on the taking of Teach (or Blackbeard), the pirate. They were wretched stuff, in the Grub Street¹³ ballad style; and,

¹⁰ From the French *jour*, a day; one who works by the day. The word is an old one in English. Cf. Shakespeare's "Richard II.," Act 1, Scene 3, where *Bolingbroke*, on the eve of his banishment, says:

"Must I not serve a long apprenticeship
To foreign passages; and in the end,
Having my freedom, boast of nothing else
But that I was a journeyman to grief?"

¹¹ Synecdoche. See Appendix B.

¹² The word "composing" is used to signify the act of putting words together so as to form sentences; it is also used to signify the act of putting type together to form printed words.

¹³ A street in London, now Milton Street. It was much frequented in and before Franklin's day by literary workers of the more humble class. Hence the name came to be applied to any inferior literary production. Pope refers in very uncomplimentary language to Grub Street in his *Dunciad*, Book I.:

Close to those walls where folly holds her throne,

* * * * *

One cell there is, concealed from vulgar eye,

The cave of poverty and poetry.

Keen hollow winds howl through the bleak recess,

Emblem of music caused by emptiness.

when they were printed, he sent me about town to sell them. The first sold wonderfully, the event being recent, having made a great noise. This flattered my vanity; but my father discouraged me by ridiculing my performances, and telling me verse-makers¹⁴ were generally beggars. So I escaped being a poet—most probably a very bad one; but as prose-writing has been of great use to me in the course of my life, and was a principal means of my advancement, I shall tell you how, in such a situation, I acquired what little ability I have in that way.

About this time I met with an odd volume of the *Spectator*.¹⁵ It was the third. I had never before seen any of them. I bought it, read it over and over, and was much delighted with it. I thought the writing excellent, and wished, if possible, to imitate it.¹⁶ With this view I took some of the papers, and, making short hints of the sentiment in each sentence, laid them by a few days, and then, without looking at the book, tried to complete the papers again, by expressing each hinted sentiment at length, and as fully as it had been expressed before, in any suitable words that should come to hand. Then I compared my *Spectator* with the original, discovered some of my faults, and corrected them. But I found I wanted a stock of words, or a readiness in recollecting and using them, which I thought I should have acquired before that time if I had gone on making

Hence bards, like Proteus, long in vain tied down,
Escape in monsters, and amaze the town.
Hence hymning Tyburn's elegiac lines,
Hence journals, medleys, mercuries, magazines;
Ssepulchral lies, our holy walls to grace,
And new-year odes, and all the Grub Street race.

The reference in "Tyburn" is to the ancient custom of malefactors singing a psalm just before their execution at that spot, and also to the printing of elegies, in ballad form, containing some account of their lives and exploits.

14 "Verse-maker" is a hybrid word, the first part being of Latin, and the second of English origin. "Versifier" would be the purely Latin form.

15 The name of the first and most famous of the periodicals to which Addison contributed his celebrated essays and sketches. See page 146.

16 Franklin's method of learning to write prose was very practical, and well worthy of being imitated by those who wish to acquire accuracy and facility in writing English. Dr. Johnson says: "Whoever wishes to attain an English style, familiar but not coarse, elegant but not ostentatious, must give his days and nights to the study of Addison." In spite of this high praise, however, other authors might easily be named whose styles are at least equally worthy of being selected as models.

verses ; since the continual occasion for words of the same import, but of different length, to suit the measure, or of different sound for the rhyme, would have laid me under a constant necessity of searching for variety, and also have tended to fix that variety in my mind, and make me master of it. Therefore I took some of the tales and turned them into verse, and, after a time, when I had pretty well forgotten the prose, turned them back again. I also sometimes jumbled my collection of hints into confusion, and after some weeks endeavoured to reduce them into the best order, before I began to form the full sentences and complete the paper. This was to teach me method in the arrangement of thoughts. By comparing my work afterward with the original, I discovered many faults, and amended them ; but I sometimes had the pleasure of fancying that in certain particulars of small import, I had been lucky enough to improve the method or the language ; and this encouraged me to think I might possibly, in time, come to be a tolerable English writer—of which I was extremely ambitious.

* * * * *

My brother had, in 1720 or 1721, begun to print a newspaper. It was the second that appeared in America, and was called the *New England Courant*. The only one before it was the *Boston News Letter*. I remember his being dissuaded by some of his friends from the undertaking as not likely to succeed, one newspaper being, in their judgment, enough for America. At this time there are not less than five-and-twenty.¹⁷ He went on, however, with the undertaking, and after having worked in composing¹² the types and printing off the sheets, I was employed to carry the papers through the streets to the customers.

He had some ingenious men among his friends, who amused themselves by writing little pieces for this paper, which gained it credit and made it more in demand, and these men often visited

¹⁷ in 1881 the number of newspapers in America amounted to upwards of nine thousand. Franklin's enumeration was for the year 1785.

us.¹⁸ Hearing their conversation, and their accounts of the approbation their papers were received with, I was excited to try my hand among them ; but, being still a boy, and suspecting that my brother would object to printing anything of mine in his paper if he knew it to be mine, I contrived to disguise my hand, and, writing an anonymous paper, I put it at night under the door of the printing-house. It was found in the morning, and communicated to his writing friends when they called in as usual. They read it, commented on it in my hearing, and I had the exquisite pleasure of finding it met with their approbation, and that, in their different guesses at the author, none were named but men of some character among us for learning and ingenuity. I suppose, now, that I was rather lucky in my judges, and that, perhaps, they were not really so very good ones as I then esteemed them.

Benjamin Franklin.

¹⁸ The foregoing sentence contains two examples of what is called "squinting" construction, in each of which another noun comes between the relative and its antecedent.

JACQUES CARTIER.

Thomas D'Arcy M'Gee was born at Carlingford, County Louth, Ireland, on the 13th of April, 1825. His father was a coast guardsman and his mother the daughter of a Dublin bookseller. The subject of this sketch was their fifth child and second son. At the age of eight he was removed from his native place to Wexford, where he soon afterwards lost his mother, from whom he inherited his love of poetry and legendary lore. He visited America in 1842, and on the fourth of July in that year made his *debut* as an orator by delivering an address which, young as he was, won for him a position on the staff of the *Boston Pilot*. Two years later he became its chief editor, and his writings and speeches during the Know-nothing and Repeal agitations of that time attracted so much attention that he was offered the editorship of the *Dublin Freeman's Journal*, within three years after he had left Ireland to push unaided his fortunes in America. From the *Journal*, which was too cautious for his taste, he transferred his services to the *Nation*, then edited by Charles Gavan Duffy. The result of their ardent political propagandism was the separation of the "War" or "Young Ireland"

party under Smith O'Brien from the ranks of the "National" or "Old Ireland" party led by Daniel O'Connell. The abortive insurrection of July, 1848, followed, M'Gee being at the time absent in Scotland on a mission in connection with the movement. He returned to Ireland and escaped to America, where he shortly afterwards commenced the publication of the *New York Nation*. A controversy with the Roman Catholic Bishop Hughes of that city over the attitude of the Irish hierarchy during the "Young Ireland" insurrection led to the abandonment of the *Nation* and the starting of the *American Celt* in Boston in 1850. He gradually dropped the revolutionary language and incendiary style of his earlier writings, and became an earnest advocate of law and order and a zealous promoter of all schemes for improving the condition of the Irish people. In 1857 he removed to Canada and took up his abode in Montreal, where he started a journal called the *New Era*. In the following year he was elected to represent part of the city of Montreal in the Canadian Parliament, of which body he remained a member till Confederation. He took an active part in bringing about the union of the British American provinces and was chosen a member of the first House of Commons. His career was, however, doomed to be brief in the new and larger political arena, for in the early morning of the 7th of April, 1868, he was assassinated as he returned from the Parliament buildings to his temporary residence in Ottawa. His violent death has been generally attributed to Fenian agency, as he had for some time previously made himself conspicuous by his opposition to the projects of that organization.

1. In the seaport of St. Malo 'twas a smiling morn in May,
When the Commodore Jacques Cartier to the westward sail'd
away;¹
In the crowded old cathedral all the town² were on their
knees
For the safe return of kinsmen from the undiscover'd seas;
And every autumn blast that swept o'er pinnacle and pier,
Fill'd manly hearts with sorrow, and gentle hearts with fear.
2. A year passed o'er St. Malo—again came round the day
When the Commodore Jacques Cartier to the westward sail'd
away;
But no tidings from the absent had come the way they went,
And tearful were the vigils that many a maiden spent;

¹ Jacques Cartier was the discoverer of the St. Lawrence River, up which he sailed some distance in 1534. It was in 1535 that he made the voyage referred to above. St. Malo is a sea-port of the island of Aron, which communicates with the mainland of France by means of a mole. Its excellent harbour made it early a place of commercial importance.

² Synecdoche. Cf. the French expression, *tout le monde*, for "everybody."

And manly hearts were fill'd with gloom, and gentle hearts
with fear,
When no tidings came from Cartier at the closing of the
year.

3. But the Earth is as the Future,³ it hath its hidden side ;
And the Captain of St. Malo was rejoicing in his pride
In the forests of the north—while his townsmen mourn'd his
loss,
He was rearing on Mount Royal the *fleur-de-lis* and cross ;⁴
And when two months were over,⁵ and added to the year,
St. Malo hail'd him home again, cheer answering to cheer.
4. He told them of a region, hard, iron-bound, and cold,
Nor seas of pearl abounded, nor mines of shining gold ;
Where the wind from Thule freezes the word upon the lip,
And the ice in spring comes sailing athwart the early ship ;⁶
He told them of the frozen scene until they thrill'd with fear,
And piled fresh fuel on the hearth to make him better cheer.
5. But when he changed the strain—he told how soon is cast
In early spring the felters that hold the waters fast ;
How the winter causeway⁷ broken is drifted out to sea,
And the rills and rivers sing with pride the anthem of the
free ;

³ A very poetical simile. See Appendix B.

⁴ Mount Royal is the name given to the mountain behind the city of Montreal, into which latter name the former has been contracted.

The *fleur-de-lis*—flower of the lily—is a figure inscribed in the royal arms of France, and usually supposed to be a representation of the above flower. In old English the term appears as “flower-de-luce.”

Setting up a pillar bearing the royal arms and a cross was the method adopted by the French discoverer of claiming the new region for his king and his church.

⁵ Cartier reached Stadacona, now Quebec, on the 14th of September, 1535, and Hochelaga, now Montreal, on the 2nd of October. He spent the winter near Stadacona, and sailed in May, 1536, for St. Malo, which he reached about fourteen months after his departure for Canada.

⁶ Thule was the name given by ancient geographers to an island in the northern part of the German Ocean, it being uncertain now whether Iceland or the Shetland Islands were referred to. The term is used here as equivalent to “the north.” On “athwart” see Mason's Grammar, 231 (3).

⁷ Referring to the practice of crossing Canadian rivers on the ice in winter. Even the St. Lawrence is usually bridged over in this way as far down as Quebec.

How the magic wand of summer clad the landscape to his
 eyes,
 Like the dry bones of the just, when they wake in Paradise.

6. He told them of the Algonquin braves⁸—the hunters of the
 wild,
 Of how the Indian mother in the forest rocks her child ;
 Of how, poor souls, they fancy in every living thing
 A spirit good or evil, that claims their worshipping ;
 Of how they brought their sick and maim'd for him to breathe
 upon,
 And of the wonders wrought for them through the Gospel
 of St. John.⁹
7. He told them of the river whose mighty current gave
 Its freshness for a hundred leagues to Ocean's briny wave ;
 He told them of the glorious scene presented to his sight,
 What time he rear'd the cross and crown on Hochelaga's
 height,¹⁰

⁸ "The great Algonquin nation occupied the larger part of the Atlantic slope, the valley of the St. Lawrence, and the watershed of the great lakes. It embraced the Pequots and Narragansetts of New England, the Micmacs of Nova Scotia, the Abenakis of New Brunswick, the Montagnais and Ottawas of Quebec, the Ojibways or Chipeways on the great lakes and the Crees and Sioux of the far west."—*Withrow's History of Canada*.

The Hurons, occupying the country between Lakes Erie, Ontario, and Huron, and the northern bank of the St. Lawrence, were allied with the Algonquin confederation against that of the Iroquois, or Five Nations—afterwards Six—who occupied part of the State of New York. The five nations were the Mohawks, Oneidas, Onondagas, Senecas, and Cayugas; the sixth was the Tuscaroras from South Carolina.

The word "brave" is used by the Indians as synonymous with "warrior." The figure of speech is synecdoche.

⁹ Warburton, in his account of Jacques Cartier's voyage, tells that the Indians brought to him their maimed, sick, and infirm, entreating him by signs to cure them. Cartier disclaimed supernatural power, but he read aloud part of the Gospel of St. John, made over the sufferers the sign of the cross, and presented them with chaplets and holy symbols. He then prayed that the savages, who regarded his acts and words with deep gratitude and respectful admiration, "might be freed from the night of ignorance and infidelity."

¹⁰ Hochelaga was the name given to a highly interesting Indian village situated on what is now Montreal Island, and near the foot of Mont Royal. It was built within a circular, palisaded enclosure, and contained about fifty large-sized, well-built houses, and about a thousand inhabitants who had some knowledge of agriculture. Part of their sustenance was derived from crops of Indian corn. The name of Hochelaga is still given to one of the counties into which Montreal island is divided.

And of the fortress cliff¹¹ that keeps of Canada the key,
 And they welcomed back Jacques Cartier from his perils o'er
 the sea.

Thomas D'Arcy McGee.

HINTS FOR READING.

The spirit of this poem is lively with occasional expressions of sympathy and tenderness, as in stanzas 1, 2, and 5. It must, therefore, be read in pure tone and medium time.

The 4th stanza, which presents gloomy pictures of the new world Cartier had discovered, should be read in deeper tones; but when he changes the strain to the redeeming features of the land, the tone must be higher, more animated, and cheerful; the last three lines demand an increase of force and elevation in the reading.

A similar expression must mark the reading of the last stanza, swelling into tones of triumph and power on the last line. The last line of the 5th stanza must have an expression of religious reverence.

¹¹ Cape Diamond, the citadel of Quebec. In every war which has occurred in Canadian history the taking of Quebec has been deemed essential by the invader. It has been besieged five times, and taken twice—once in 1628, by Sir David Kirk, when Samuel Champlain was its Governor, and once in 1759, by General Wolfe, during the *regime* of the Marquis de Montcalm.

LAND AND LABOUR IN IRELAND.¹

John Bright may fairly be classed in the very first rank of modern orators. He is the son of a cotton-spinner of Rochdale, where he was born in 1811. He belongs to the Society of Friends and his connection with that body has had a great influence in moulding his career. In 1838 the agitation which had been going on for some years for the repeal of the Corn-Laws resulted in the formation of the Anti-Corn-Law-League, of which he became, in conjunction with Richard Cobden, a leading member. In 1843 he ran for the city of Durham as a candidate for the House of Commons, but unsuccessfully, and he entered Parliament for the first time in 1847 when he was elected to represent the city of Manchester. More recently he was elected for Birmingham, which he still represents. He has, throughout the whole of his public life, been opposed

¹ In the years 1847-49 the social condition of Ireland bore a close resemblance to its condition during the years 1880-82. The pressure of the population on the land, the absenteeism of the landlords and their indifference to the condition of their tenantry, the suffering caused by crop failures, and the persistent hostility of a people who had lost their right to self-government and were earnestly seeking to recover it, led in the former period, as in the latter, to numerous crimes and outrages, chiefly of an agrarian

to restrictions on trade and to the intervention of Great Britain in foreign affairs where such intervention involved a resort to war. He made himself highly unpopular by opposing the policy of going to war with Russia in 1854. He was equally opposed to any attempt being made to protect Turkey from dismemberment in 1878, and he resigned his position in the Gladstone Ministry in 1882 rather than become a party to the attack on the rebellious subjects of the Egyptian Khedive.² Some of his finest speeches were made before and during the Crimean war; some were made during the Secession War in the United States, the side he espoused being that of the North; and not a few have been devoted to the discussion of the state of Ireland.¹ The remedies he suggested for the social and political evils in that country are equally creditable to his head and his heart. Mr. Bright's style is characterized by simplicity as his manner is by sincerity. A few years ago in a public speech he stated that he could not recall a sentence he had ever uttered or a line he had ever written which he did not at the time believe to be strictly and literally true, and the statement would never be questioned by either his associates or his opponents.

You speak of interference with property; but I ask what becomes of the property of the poor man, which consists of his labour? Take those 4,000,000 persons who live in the distressed districts, as described by the right hon. Baronet the member for Tamworth.³ Their property in labour is almost totally destroyed. There they are—men whom God made and permitted to come into this world, endowed with faculties like ourselves, but who are unable to maintain themselves, and must either starve or live upon others.⁴ The interference with their property has been enormous—so great as absolutely to destroy it. Now,

character. In 1847, as in 1882, a "crime and outrage" bill was passed with great rapidity in the British Parliament, and under the new law certain districts in Ireland were "proclaimed," and some of the leading agitators were convicted and sent into exile. The distress which was to a large extent the immediate occasion of the "Young Ireland" uprising in 1848, became at length so serious that early in 1849 the Government of Lord John Russell introduced a bill into the British Parliament providing for a grant of £10,000 to certain districts in which the suffering was specially severe. It was on the motion for the second reading of this bill in the House of Commons that Mr. Bright made, on the second of April, the memorable speech from which the following passage is taken—a speech which gives almost as correct an idea of the state of Ireland in 1882 as of its condition in 1849. The policy of treating the Irish malady by what Mr. Bright called "alms and force" was persisted in for another generation, the first real attempts to grapple with the agrarian troubles being Mr. Gladstone's Land Act of 1881 and his Arrears of Rent Act of 1882. In the earlier part of Mr. Bright's speech he proposed certain reforms in the way of abridging the owner's power to tie up the land and prevent it passing freely from one person to another; the above passage is its conclusion.

² Pronounced "Ke-deeve."

³ Sir Robert Peel, then in Opposition.

⁴ The similarity of this language to that employed by the Land League in the agitation of 1880-82 is very marked.

I ask the landlords of Ireland, whether living in the state in which they have lived for years is not infinitely worse than that which I have proposed for them? Threatening letters by the post at breakfast-time—now and then the aim of the assassin—poor-rates which are a grievous interference with the rights of property, and this rate in aid, which the gentlemen of Ulster declare to be directly opposed to all the rights of property—what can be worse?

I shall be told that I am injuring aristocratical and territorial influence. What is that in Ireland worth to you now? What is Ireland worth to you at all? Is she not the very symbol and token of your disgrace and humiliation to the whole world? Is she not an incessant trouble to your Legislature, and the source of increased expense to your people, already over-taxed? Is not your legislation all at fault in what it has hitherto done for that country? The people of Ulster say that we shall weaken the Union.⁵ It has been one of the misfortunes of the legislation of this House that there has been no honest attempt to make a union with the whole people of Ireland up to this time. We have had a union with Ulster,⁶ but there has been no union with the whole people of Ireland, and there never can be a union between the Government and the people whilst such a state of things exists as has for many years past prevailed in the south and west of Ireland.

The condition of Ireland at this moment is this—the rich are menaced with ruin, and ruin from which, in their present course, they cannot escape; whilst the poor are menaced with starvation and death. There are honourable gentlemen⁷ in this House, and

⁵ The legislative union between Great Britain and Ireland was consummated in 1800. This union has never been popular with the Irish people, and in one form or another an agitation for its repeal has been persistently kept up ever since it went into operation. The latest phase of this agitation is the "Home Rule" movement.

⁶ In a previous part of the same speech Mr. Bright quoted the words of Mr. Twistleton, who had objected to the proposed grant because "Ulster was Ulster, and more Ulster than it was Ireland," and had added that "Ulster preferred being united with England rather than with Leinster, Connaught, and Munster; in short Ulster was unwilling to become a part of Ireland."

⁷ It is the invariable custom of members of Parliament in England and the British

there are other landed proprietors in Ireland, who are as admirable in the performance of all their social duties as any men to be found in any part of the world. We have had brilliant examples mentioned in this House; but those men themselves are suffering their characters to be damaged by the present condition of Ireland, and are undergoing a process which must end in their own ruin; because this demoralisation and pauperisation will go on in an extending circle, and will engulf the whole property of Ireland in one common ruin, unless something more be done than passing poor-laws and proposing rates in aid.

Sir, if ever there were an opportunity for a statesman, it is this. This is the hour undoubtedly, and we want the man. The noble Lord at the head of the Government^s has done many things for his country, for which I thank him as heartily as any man—he has shown on some occasions as much moral courage as it is necessary, in the state of public opinion, upon any question, for a statesman to show; but I have been much disappointed that, upon this Irish question, he has seemed to shrink from a full consideration of the difficulty, and from a resolution to meet it fairly. The character of the present, the character of any Government under such circumstances, must be at stake. The noble Lord cannot, in his position, remain inactive. Let him be as innocent as he may, he can never justify himself to the country, or to the world, or to posterity, if he remains at the head of this Imperial Legislature and is still unable, or unwilling, to bring forward measures for the restoration of Ireland. I would address the same language also to the noble Lord at the head of the Irish Government, who has won, I must say, the

colonies to speak of each other as “honourable gentlemen.” There are, of course, frequent opportunities of using the epithet ironically.

^s Lord John Russell, long a prominent member and leader of the Whig party, was the author of many legislative measures which, in their operation, were highly beneficial to England. He was raised to the peerage, as Earl Russell, in 1861, and on that occasion made a speech in which, after reviewing the reforms his party had accomplished, he advised them to “rest and be thankful.” The futility of such advice is shown by the rapidity with which that party has progressed in the direction of Liberalism since his translation to the House of Lords. Earl Russell died in 1878 at the age of eighty-six, and after being more than once Prime Minister.

admiration of the population of this country for the temper and manner in which he has administered the government of Ireland. But he must bear in mind that it is not the highest effort of statesmanship to preserve the peace in a country where there are very few men anxious to go to war, and to preserve the peace, too, with 50,000 armed men at his command, and the whole power of this empire to back him.⁹ All that may be necessary, and peace at all hazards must be secured; but if that distinguished nobleman intends to be known hereafter as a statesman with regard to his rule in Ireland, he must be prepared to suggest measures to the Government of a more practical and directly operative character than any he has yet initiated.

Sir, I am ashamed, I must say, of the course which we have taken upon this question. Look at that great subscription that was raised three years ago for Ireland.¹⁰ There was scarcely a part of the globe from which subscriptions did not come. The Pope, as was very natural, subscribed; the head of the great Mahometan empire, the Grand Seignior,¹¹ sent his thousand pounds; the uttermost parts of the earth sent in their donations. A tribe of Red Indians on the American continent sent their subscription; and I have it on good authority that even the slaves on a plantation in one of

⁹ Shortly before this speech was delivered the Lord-Lieutenant of Ireland had recommended the further suspension of the Habeas Corpus Act.

¹⁰ To alleviate the distress caused by the failure of the potato crop in 1846.

¹¹ The term "Grand Seignior" has been in some measure appropriated by the Sultan of Turkey, but other forms of the same title are widely used. "Seignior" is derived from the Latin *senex*, old. The comparative form, *senior*, was even amongst the Romans applied in a deferential sense, and in one form or another it has passed into several European languages as a title to mark respect and sometimes the attribute of dignity. According to Skeat the derived forms are from the accusative case *seniorem*. The English "sir" of colloquial usage, as well as the "Sir" of knighthood, is contracted from the old French *seigneur*, a lord, and this latter is simply the Romance modification of *senior*. The French title *Sire* has the same origin and much the same meaning as the English Sir. The Italian form is *Signore*, contracted into *Signor*; the Spanish is *Senor*, the "n" having in pronunciation the effect of "ny." The word *seignior* appears in English literature as far back as 1448, and the derived word *seignior* is still more common. During the French *regime* in Quebec a kind of landed aristocracy was created, relics of which still subsist. The territorial lords were called "Seigneurs," and many of their domains are still called "Seigniories" by the people, and are distinguished by having the family name of the old Seigneurs attached to them. Seigniorial tenure of land was abolished by Act of the Canadian Parliament in 1854, the seigneurs being compensated for the franchise thus expropriated. A somewhat similar system of landlordism, but of English origin, existed in Prince Edward Island down to its admission into the Dominion in 1873.

the Carolinas subscribed their sorrowful mite that the miseries of Ireland might be relieved. The whole world looked upon the condition of Ireland and helped to mitigate her miseries. What can we say to all those contributors, who, now that they have paid, must be anxious to know if anything is done to prevent a recurrence of these calamities? We must tell them with blushes that nothing has been done, but that we are still going on with the poor-rates, and that, having exhausted the patience of the people of England in Parliamentary grants, we are coming now with rates in aid, restricted altogether to the property of Ireland. That is what we have to tell them; whilst we have to acknowledge that our Constitution, boasted of as it has been for generations past, utterly fails to grapple with this great question.

Hon. gentlemen turn with triumph to neighbouring countries, and speak in glowing terms of our glorious Constitution. It is true, that abroad thrones and dynasties have been overturned, whilst in England peace has reigned undisturbed.¹² But take all the lives that have been lost in the last twelve months in Europe amidst the convulsions that have occurred—take all the cessation of trade, the destruction of industry, all the crushing of hopes and hearts, and they will not compare for an instant with the agonies which have been endured by the population of Ireland under your glorious Constitution.¹³ And there are those who now say that this is the ordering of Providence. I met an Irish gentleman the other night, and, speaking upon the subject, he said that he saw no remedy, but that it seemed as if the present state of things were the mode by which Providence intended

¹² The year 1848 was the culmination of what the Germans call the *Sturm-und-Drang*—storm and pressure—period. The masses of the people in several European countries were in a revolutionary state, and in some of them successful uprisings actually took place. Louis-Philippe was driven from the throne of France, which became for some time afterwards a republic. The wave of disturbance passed with some violence over the whole face of Germany. In Hungary a movement took place looking to national independence, but it was crushed for the time, as were similar movements in different parts of Italy. The only disturbance of the peace in Britain was the so-called "Cabbage Garden" uprising of Smith O'Brien and his associates, which was quelled by the police.

¹³ Irony. See Appendix B.

to solve the question of Irish difficulties. But let us not lay these calamities at the door of Providence; it were sinful in us, of all men, to do so. God has blessed Ireland—and does still bless her—in position, in soil, in climate; He has not withdrawn His promises, nor are they unfulfilled; there is still the sunshine and the shower; still the seed-time and the harvest; and the affluent bosom of the earth yet offers sustenance for man. But man must do his part—we must do our part—we must retrace our steps—we must shun the blunders, and, I would even say, the crimes of our past legislation. We must free the land,¹⁴ and then we shall discover, and not till then, that industry, hopeful and remunerated—industry, free and inviolate, is the only sure foundation on which can be reared the enduring edifice of union and of peace.

John Bright.

¹⁴ This was, in almost identical language, the watchword of the Irish Land League in 1880 and 1881.

MARSTON MOOR.¹

Winthrop Mackworth Praed was born in London in 1802 and died there at the early age of thirty-seven. He was educated at Eton and at Trinity College, Cambridge, at both of which he was contemporary with Macaulay who was two years his senior. They were both on the staff of contributors to the *Etonian*, a school periodical of some note, and they were both prominent members of the Cambridge "Union," the great

¹ "Long Marston Moor" lies four or five miles to the west of the city of York, which was in the beginning of 1644 held by the forces of Charles I. General Leslie, on the invitation of the English Parliamentary leaders crossed the border at the head of an army of Scottish Covenanters, and compelled the Royalist commander, the Marquis of Newcastle, to effect a retreat to York. There the latter was joined by Prince Rupert at the head of his cavalry, and, against his own judgment, he was induced to hazard an engagement. One division of the Parliamentary forces under Manchester and Cromwell, and another under Lord Fairfax, had meanwhile effected a junction with Leslie, and, abandoning their first intention of retiring to a more favourable position, the popular leaders waited on Marston Moor to receive the Royalist onset. The battle, which was fought on the 2nd July, resulted in a decisive victory for the Parliamentary army—a victory which had more than a temporary significance, since it proved the superiority of Cromwell's "Ironsides" over the hitherto unconquered dragoons of Prince Rupert. The victorious charge of the former on Marston Moor has been not inaptly called the "pivot" of the war.

literary society of that university. Praed adopted law as his profession and was called to the bar in 1829, but he inclined to politics and literature and entered the House of Commons in 1830 as Conservative member for St. Germans, one of the now extinct Parliamentary boroughs. He never distinguished himself in public life and though he had fine literary taste and capacity he has left comparatively few productions. He was one of the greatest adepts in English at the peculiar style of poetry known as *vers de société*,² and was fairly successful in the imitation of the old English ballad.

1. To horse! to horse! Sir Nicholas, the clarion's note is high!
To horse! to horse! Sir Nicholas, the big drum makes reply!
Ere this hath Lucas³ marched, with his gallant cavaliers,
And the bray of Rupert's⁴ trumpets grows fainter in our ears.
To horse! to horse! Sir Nicholas! White Guy⁵ is at the door,
And the raven whets his beak o'er the field of Marston Moor.
2. Up rose the Lady Alice from her brief and broken prayer,
And she brought a silken banner down the narrow turret-stair;
Oh! many were the tears that those radiant eyes had shed,
As she traced the bright word "Glory" in the gay and
 glancing thread;
And mournful was the smile which o'er those lovely features
 ran
As she said: "It is your lady's gift; unfurl it in the van!"
3. "It shall flutter, noble wench,⁶ where the best and boldest
 ride,

² For a definition of "*vers de société*" see Appendix A.

³ Sir Charles Lucas. He assisted in a spirited defence of Co'chester. in 1647, against Lord Fairfax, who, after the surrender, caused him to be put to death.

⁴ Prince Rupert—the most conspicuous military figure, after Cromwell, in the Civil War—was the nephew of Charles I. His mother, Elizabeth, daughter of James I., was the wife of Frederick V., elector Palatine of the Rhine. Prince Rupert came over to England at the outbreak of the war, and during the earlier years of the struggle rendered good service to the Royalist cause as a cavalry officer. His rash impetuosity, however, was the source of frequent mishaps, and his troopers were ultimately eclipsed by the famous regiment trained and commanded by Cromwell. Prince Rupert subsequently served in the navy and after the close of the war spent some time as a buccaneer in the West Indian Seas. He returned to England after the Restoration, and the last years of his life were devoted to philosophical pursuits for which he seems to have had considerable aptitude. His name is still preserved in Canadian geography in connection with the region known as "Rupert's Land."

⁵ The name of the knight's horse.

⁶ The history of the word "wench" affords a curious illustration of the way in which the conception represented by a term may become completely changed. It now means

Midst the steel-clad files of Skippon,⁷ the black dragoons of
Pride,⁸

The recreant heart of Fairfax⁹ shall feel a sicklier qualm,
And the rebel lips of Oliver¹⁰ give out a louder psalm,
When they see my lady's gewgaw¹¹ flaunt proudly on their
wing,
And hear her loyal soldiers shout 'For God and for the King!'"

4. 'Tis soon.¹² The ranks are broken, along the royal line
They fly, the braggarts of the court! the bullies of the Rhine!¹³
Stout Langdale's cheer is heard no more, and Astley's helm
is down,
And Rupert⁴ sheathes his rapier with a curse and with a frown,
And cold Newcastle mutters, as he follows in their flight,
"The German boar had better far have supped in York to-
night."¹³

a vulgar girl or woman; at one time it meant simply an infant. The original form of the word was "wenchel," which seems to have embodied the idea of weakness. In process of time the "l," and still more recently the "e," was dropped, while the word itself was gradually contracted in its application—first to the weaker sex simply, and afterwards with the disparaging limitation added.

⁷ The name of a subordinate commander in the Parliamentary army. He does not seem to have taken part in the Battle of Marston Moor, for shortly afterwards, at the head of a part of the army commanded by Lord Essex, he surrendered, in Cornwall, to King Charles. Skippon enjoys the questionable distinction of having been afterwards selected by the Parliamentary party to take charge of the person of Charles on his surrender by the Scottish authorities.

⁸ Colonel Pride, who afterwards assisted in the expulsion of members of the Long Parliament facetiously designated "Pride's Purge."

⁹ At the commencement of the Civil War Robert, Earl of Essex, was made Lord-General of the Parliamentary forces, and Sir Thomas Fairfax was entrusted with the command of the army operating in the North of England. In this capacity he took part, as above, in the battle of Marston Moor. Early in the following year the adoption of the "Self-denying Ordinance" by Parliament deprived Lord Essex of his command and Lord Fairfax became "General in-Chief," with Cromwell as "Lieutenant-General." Fairfax was asked to become one of the judges to try Charles I. but declined, and at the Restoration he easily made his peace with Charles II. He had a turn for literature and left some poetical and prose writings.

¹⁰ Oliver Cromwell. Amongst the peculiarities of his 'Ironsides,' as well as of other Puritan corps, was their habit of psalm-singing on the eve of action. The important facts about Cromwell are too numerous and too well known to call for further notice here.

¹¹ A "gew-gaw" now means a trifle or plaything; in its old English form, "giue-goue" (pronounced "gife-gofe"), it meant, as in the text, simply a gift or favour.

¹² A short time elapses. The battle of Marston Moor commenced nominally at three in the afternoon, but the fighting was nearly all done between seven and ten at night.

¹³ The reference is to Prince Rupert's German nationality and to the German troops he had brought over with him. Newcastle was disposed to adopt a waiting policy which might have averted the disaster.

5. The knight¹⁴ is left alone, his steel-cap cleft in twain,
His good buff jerkin¹⁵ crimsoned o'er with many a gory stain;
Yet still he waves his banner, and cries amid the rout,
"For Church and King, fair gentlemen! spur on, and fight
it out!"
And now he wards a Roundhead's¹⁶ pike, and now he hums a
stave,
And now he quotes a stage-play, and now he fells a knave.¹⁷
6. God aid thee now, Sir Nicholas! thou hast no thought of fear;
God aid thee now, Sir Nicholas! for fearful odds are here!
The rebels hem thee in, and at every cut and thrust,
"Down, down," they cry, "with Belial!¹⁸ down with him to
the dust!"
"I would," quoth grim old Oliver, "that Belial's trusty
sword
This day were doing battle for the Saints and for the Lord!"
7. The Lady Alice sits with her maidens in her bower,
The gray-haired warder watches from the castle's topmost
tower;
"What news? what news, old Hubert?"—"The battle's
lost and won:
The royal troops are melting like mists before the sun!
And a wounded man approaches—I'm blind and cannot see,
Yet sure I am that sturdy step my master's step must be!"

¹⁴ Sir Nicholas.

¹⁵ The "buff jerkin" was a leathern jacket. The term "buff" is from the French *buffle*, a buffalo. The skin of that animal, tanned into leather of a pale yellow colour, was termed "buff," and by a natural process the word came to be applied to the colour instead of the thing coloured.

¹⁶ The nicknames given by the opposing parties in the Civil War to each other were "Cavaliers" and "Roundheads." The Royalists affected gallantry and were somewhat æsthetic in their costumes; the Puritans were called "Roundheads" from the fashion prevalent amongst them of wearing their hair closely cropped.

¹⁷ "Knave" is one of those words that have acquired a disparaging meaning. It is used here in the sense of "common fellow" as opposed to a "gentleman." There is no idea of dishonesty intended to be conveyed.

¹⁸ "Belial" is used here in a double sense: by metaphor for Sir Nicholas and by antonomasia, for the cavalier class to which he belongs. See Appendix B.
The word "Belial" in Hebrew means licentiousness, and there is here a pointed reference to the profligacy of the Royalists.

8. "I've brought thee back thy banner, wench,⁶ from as rude
and red a fray
As e'er was proof of soldier's thew,¹⁹ or theme for minstrel's
lay!
Here, Hubert, bring the silver bowl, and liquor quantum suff.²⁰
I'll make a shift²¹ to drain it yet, ere I part with boots and
buff—
Though Guy through many a gaping wound is breathing
forth his life,
And I come to thee a landless man, my fond and faithful
wife!
9. "Sweet! we will fill our money-bags, and freight a ship for
France,
And mourn in merry Paris for this poor land's mischance;
For if the worst befall me, why better axe and rope,
Than life with Lenthall²² for a king, and Peters for a pope.
Alas! alas! my gallant Guy!¹⁹—curse on the crop-eared boor
Who sent me, with my standard, on foot from Marston
Moor!"

Winthrop Mackworth Praed.

HINTS FOR READING.

The 1st, 3rd, 4th, and the last half of the 5th stanzas of this poem must be read with power and animation. The best qualities of the orotund and of the radical force (Section VII.) are required to give the due expression. Special force must distinguish the war cries: "To horse," "For God and for the king," "For Church and King," &c.

The 2nd stanza suggests tenderness and pathos, and the 8th and 9th stanzas display an apparent reckless indifference and defiance of evil, pervaded by suppressed tenderness and affection.

A generous burst of sorrow for "Guy" and hatred for the "boor" who killed him completes the dramatic effect. Render "Lenthall," "king," "Peters," and "pope" with an expression of contempt approaching to disgust.

¹⁹ This word occurs in the singular form in very old English but is generally used in the plural by modern writers in the sense of "sinews" or "strength." Cf. "Hamlet" Act I. Sc. 3:

For nature, crescent, does not grow alone
In thews and bulk.

²⁰ A sufficient quantity: abbreviated from the Latin *quantum sufficit*.

²¹ The primary meaning of "shift" is a change, but it has also come to signify an artifice or expedient. To "make a shift to drain it" means to succeed in drinking it in spite of wounds and exhaustion.

²² Lenthall was the speaker of the Long Parliament.

A FOREST ENCOUNTER.

James Fenimore Cooper, the leading novelist of the United States, was born at Burlington in New Jersey in 1789. His father was appointed to a judgeship in the State of New York and founded the village of Cooperstown, called after himself, on the shore of Lake Otsego in the western part of the State. Young Cooper received a collegiate education and in 1802 entered the navy, in which he served a term of six years. On his retirement he took up his abode in Cooperstown, where he spent his subsequent life, with the exception of a few years devoted to a sojourn in Europe, and where he died in 1851. His first appearance before the public as an author was made in 1821, his first successful novel being "The Spy." He wrote many tales of varying degrees of merit, the best as well as the most popular being those in which he depicted life on the frontier of civilization as it advanced towards the setting sun. He studied to some purpose the character of the aboriginal inhabitants, and also of those who replaced them as they were exterminated or driven westward, and his pages abound in admirable delineations of character as well as in descriptions of customs and in stirring incidents. The tales by which he is best known are those of the "Leather-Stocking" series, namely: "The Deerslayer," "The Pathfinder," "The Last of the Mohicans," "The Pioneers," and "The Prairie," which are connected together by the biographical sketch of the hunter whose *sobriquet* gives the title to the collection.

By this time they² had gained the summit of the mountain, where they left the highway, and pursued their course under the shade of the stately trees that crowned the eminence. The day was becoming warm, and the girls plunged more deeply into the forest, as they found its invigorating coolness agreeably contrasted to the excessive heat they had experienced in their ascent. The conversation, as if by mutual consent, was entirely changed to the little incidents and scenes of their walk, and

¹ The scene of "The Pioneers," from which the above sketch is taken, is laid in the interior of New York State, amongst the hills and lakes where the Susquehanna River has its source. The date of the events which form the opening incidents of the romance is 1793, a decade after the recognition of the independence of the United States. This intervening period had been characterized by the first stirrings of the pulse of national life amongst the emancipated colonists, and their enterprise, as Mr. Cooper puts it, "was directed to the development of the natural advantages of their widely extended dominions." Before the war the inhabited parts of New York amounted to less than one-tenth of the area of the State; within the ten years referred to "the population had spread itself over five degrees of latitude and seven of longitude, and swelled to the number of nearly a million and a half" from less than two hundred thousand.

² The persons spoken of are two young girls belonging to the village of "Templeton," one of whom is *Elizabeth Temple*, the daughter of the founder and chief proprietor of

every tall pine, and every shrub or flower, called forth some simple expression of admiration.

In this manner they proceeded along the margin of the precipice, catching occasional glimpses at the placid Otsego,³ or pausing to listen to the rattling of wheels, and the sounds of hammers, that rose from the valley, to mingle the signs of men with the scenes of nature, when Elizabeth suddenly started, and exclaimed :

"Listen ! there are the cries of a child^a on this mountain ; is there a clearing near us ? or can some little one have strayed from its parents ?"

"Such things frequently happen," returned Louisa. "Let us follow the sounds ; it may be a wanderer starving on the hill."

Urged by this consideration, the females pursued the low, mournful sounds that proceeded from the forest, with quick and impatient steps. More than once the ardent Elizabeth was on the point of announcing that she saw the sufferer, when Louisa caught her by the arm, and, pointing behind them, cried :

"Look at the dog !"

Brave had been their companion from the time the voice of his young mistress lured him from his kennel, to the present moment. His advanced age had long before deprived him of his activity ; and when his companions stopped to view the scenery, or to add to their bouquets, the mastiff would lay his huge frame on the ground, and await their movements. with his

the settlement, over which he is also the "Judge," the other being *Louisa Grant*, the daughter of the "Rector" of the parish. It is probable that *Judge Temple* may have had his prototype in the father of the novelist, and there is more than a similarity of name between "Templeton" and "Cooperstown." At all events the imaginary scenery around the former is undoubtedly intended to correspond to the actual scenery round the latter, for both are located on the banks of the Otsego Lake.

^a Various animals of the cat kind, which were once common in the forests of Canada or the northern States, amongst them the panther, the catamount, and the wolverine, are popularly credited with the habit of imitating human cries for the very purpose of alluring victims. There can be no doubt of the fact that in the days of early settlement people were frequently misled by these cries, with occasionally fatal results. The imitation of the human voice by the domestic cat is close enough to render such alleged cases of deception credible even with those who have never heard the sounds uttered by its more savage relatives in their native haunts.

eyes closed, and a listlessness in his air that ill accorded with the character of a protector. But when, aroused by this cry from Louisa, Miss Temple turned, she saw the dog with his eyes keenly set on some distant object, his head bent near the ground, and his hair actually rising on his body, either through fright or anger. It was most probably the latter, for he was growling in a low key, and occasionally showing his teeth, in a manner that would have terrified his mistress, had she not so well known his good qualities.

"Brave!" she said, "be quiet, Brave! what do you see, fellow?"

At the sound of her voice, the rage of the mastiff, instead of being at all diminished, was very sensibly increased. He stalked in front of the ladies, and seated himself at the feet of his mistress, growling louder than before, and occasionally giving vent to his ire by a short, surly barking.

"What does he see?" said Elizabeth; "there must be some animal in sight."

Hearing no answer from her companion, Miss Temple turned her head, and beheld Louisa, standing with her face whitened to the colour of death, and her finger pointing upward, with a sort of flickering, convulsed motion. The quick eye of Elizabeth glanced in the direction indicated by her friend, when she saw the fierce front and glaring eyes of a female panther, fixed on them in horrid malignity, and threatening instant destruction.

"Let us fly!" exclaimed Elizabeth, grasping the arm of Louisa, whose form yielded like melting snow, and sunk lifeless to the earth.

There was not a single feeling in the temperament of Elizabeth Temple that could prompt her to desert a companion in such an extremity; and she fell on her knees, by the side of the inanimate Louisa, tearing from the person of her friend, with an instinctive readiness, such parts of her dress as might obstruct her respiration, and encouraging their only safeguard, the dog, at the same time, by the sounds of her voice.

"Courage, Brave!" she cried, her own tones beginning to tremble; "courage, courage, good Brave!"

A quarter-grown cub, that had hitherto been unseen, now appeared, dropping from the branches of a sapling that grew under the shade of the beech⁴ which held its dam. This ignorant but vicious creature approached the dog, imitating the actions and sounds of its parent, but exhibiting a strange mixture of the playfulness of a kitten with the ferocity of its race. Standing on its hind legs, it would rend the bark of a tree with its fore-paws; and play all the antics of a cat, for a moment, and then, by lashing itself with its tail, growling, and scratching the earth, it would attempt the manifestations of anger that rendered its parent so terrific.

All this time Brave stood firm and undaunted, his short tail erect, his body drawn backward on its haunches, and his eyes following the movements of both dam and cub. At every gambol played by the latter, it approached nigher to the dog, the growling of the three becoming more horrid at each moment, until the younger beast, overleaping its intended bound, fell directly before the mastiff. There was a moment of fearful cries and struggles, but they ended almost as soon as commenced, by the cub appearing in the air, hurled from the jaws of Brave, with a violence that sent it against a tree so forcibly as to render it completely senseless.

Elizabeth witnessed the short struggle, and her blood was warming with the triumph of the dog, when she saw the form of the old panther in the air, springing twenty-feet from the branch of the beech to the back of the mastiff. No words of ours can describe the fury of the conflict that followed. It was a confused struggle on the dried leaves, accompanied by loud and terrific cries. Miss Temple continued on her knees, bending over the form of Louisa, her eyes fixed on the animals, with an interest so horrid, and yet so intense, that she almost forgot her own

⁴ The panther, like some other animals of the cat family, is arboreal in its habits, preferring a tree to the ground as a lurking place when waiting for its prey.

stake in the result. So rapid and vigorous were the bounds of the inhabitant of the forest, that its active frame seemed constantly in the air, while the dog nobly faced his foe at each successive leap. When the panther lighted on the shoulders of the mastiff, which was its constant aim, old Brave, though torn with her talons, and stained with his own blood, that already flowed from a dozen wounds, would shake off his furious foe, like a feather, and, rearing on his hind legs, rush to the fray again, with his jaws distended, and a dauntless eye. But age, and his pampered life, greatly disqualified the noble mastiff for such a struggle. In everything but courage, he was only the vestige of what he had once been. A higher bound than ever raised the wary and furious beast far beyond the reach of the dog, who was making a desperate but fruitless dash at her, from which she alighted in a favourable position, on the back of her aged foe. For a single moment only could the panther remain there, the great strength of the dog returning with a convulsive effort. But Elizabeth saw, as Brave fastened his teeth in the side of his enemy, that the collar of brass around his neck, which had been glittering throughout the fray, was of the colour of blood, and, directly, that his frame was sinking to the earth, where it soon lay prostrate and helpless. Several mighty efforts of the wild cat to extricate herself from the jaws of the dog followed, but they were fruitless, until the mastiff turned on his back, his lips collapsed, and his teeth loosened, when the short convulsions and stillness that succeeded announced the death of poor Brave.

Elizabeth now lay wholly at the mercy of the beast. There is said to be something in the front of the image of the Maker that daunts the hearts of the inferior beings of his creation ; and it would seem that some such power, in the present instance, suspended the threatened blow. The eyes of the monster and the kneeling maiden met, for an instant, when the former stooped to examine her fallen foe ; next to scent her luckless cub. From the latter examination, it turned, however, with its eyes apparently

emitting flashes of fire, its tail lashing its sides furiously, and its claws projecting for inches from its broad feet.

Miss Temple did not, or could not, move. Her hands were clasped in the attitude of prayer, but her eyes were still drawn to her terrible enemy—her cheeks were blanched to the whiteness of marble, and her lips were slightly separated with horror. The moment seemed now to have arrived for the fatal termination, and the beautiful figure of Elizabeth was bowing meekly to the stroke, when a rustling of leaves from behind seemed rather to mock the organs, than to meet her ears.

"Hist! hist!" said a low voice—"steep⁵ lower, gal⁵; your bonnet hides the creater's⁵ head."

It was rather the yielding of nature than a compliance with this unexpected order, that caused the head of our heroine to sink on her bosom; when she heard the report of the rifle, the whizzing of the bullet, and the enraged cries of the beast, who was rolling over on the earth, biting his own flesh, and tearing the twigs and branches within its reach.⁶ At the next instant the form of the Leather-stocking⁷ rushed by her, and he called aloud:

"Come in, Hector,⁸ come in, you old fool; 'tis a hard-lived animal and may jump ag'in."⁹

Natty maintained his position in front of the maidens, most fearlessly, notwithstanding the violent bounds and threatening aspect of the wounded panther, which gave several indications of returning strength and ferocity, until his rifle was again loaded, when he stepped up to the enraged animal, and, placing the muzzle close to its head, every spark of life was extinguished by the discharge.

James Fenimore Cooper.

⁵ Western frontier provincialisms for "stoop," "girl," and "creature."

⁶ For examples of the careless use of words see in this sentence "who," "his," and "its."

⁷ The name of the hunter whose adventures form the thread of connection between the novels of this series is *Nathaniel Bumppo*, usually contracted into *Natty*; but he is also known by certain descriptive designations resembling those so common amongst the American Indians, such as "Deerslayer" and "Leather-stocking."

⁸ The name of the hunter's dog.

⁹ The tenacity of life amongst animals of the cat kind is well known and has become proverbial.

THE BATTLE OF NASEBY.¹

Thomas Babington Macaulay was born at Rothley Temple, Leicestershire, England, in 1800. He was the son of Zachary Macaulay, a stern Scottish Presbyterian merchant who took an active part in the anti-slavery agitation. From his birth he showed signs of genius, especially by his memory, which startled everybody by its quickness, flexibility, and range. After graduating in Cambridge University, he entered himself at Lincoln's Inn, and was called to the bar; but literature was destined to be his calling. His first important production was the essay on Milton published in the *Edinburgh Review*. From this time forward his brilliant pen was never idle. In 1830 he entered public life and sat in the House of Commons successively for Calne and Leeds. He held important offices under the Government, one of his preferments being an appointment to the Supreme Council of Calcutta. For many years he occupied himself with politics and letters, but for twelve years before his death he gave himself up almost entirely to the latter. With-in that interval he wrote his "History of England" which is his greatest work; but in addition to it he wrote a number of essays, unrivalled in the language for their brilliancy and wealth of illustration. He wrote also the "Lays of Ancient Rome," several lesser ballads, biographical sketches, etc. In 1849 he was elected Lord Rector of the University of Glasgow, and in 1857 was created "Lord Macaulay." He died at Kensington in 1859.

1. Oh! wherefore come ye forth in triumph from the North,
 With your hands and your feet and your raiment all red?
 And wherefore doth your rout² send forth a joyous shout?
 And whence be the grapes of the wine-press which ye
 tread?
2. Oh, evil was the root, and bitter was the fruit,
 And crimson was the juice of the vintage that we trod;

¹ Macaulay puts this spirited ballad in the mouth of a sergeant in Ireton's regiment, whom he names *Obadiah Bind-their-kings-in-chains-and-their-nobles-with-links-of-iron*, in humorous allusion to the well-known system of family nomenclature so much in vogue amongst the Puritans.

"Naseby" was a hamlet on a hill-top on the north-western border of Northamptonshire, nearly midway between Daventry and Market-Harborough in Leicestershire.

The battle of Naseby, fought on the 14th of June, 1645, was the first encounter between the Cavaliers and the Roundheads after the reorganization of the Parliamentary army under Fairfax and Cromwell. Prince Rupert and Charles himself commanded the Royalist forces. Henry Ireton, son-in-law of Cromwell, commanded the cavalry on Fairfax' left, as Cromwell himself did on the right. Ireton was afterwards one of the judges of Charles I.

² The word "rout" means a crowd of people. "Rout" to put to confusion and flight is etymologically the same word, and so is "route," a way. In the same sense in which it is used here "rout" is repeatedly used by Chaucer, Spenser, and Shakespeare.

For we trampled on the throng of the haughty and the strong,
Who sate in the high places and slew the saints of God.³

3. It was about the noon of a glorious day in June,
That we saw their banners dance and their cuirasses⁴ shine ;
And the man of Blood was there, with his long essenced hair,⁵
And Astley and Sir Marmaduke and Rupert of the Rhine !⁶
4. Like a servant of the Lord, with his Bible and his sword,
The General⁷ rode along us to form us for the fight,
When a murmuring sound broke out, and swelled into a
shout,
Among the godless horsemen upon the tyrant's right.⁸
5. And hark ! like the roar of the billows on the shore,
The cry of battle rises along their charging line !—
For God ! for the Cause ! for the Church ! for the Laws !
For Charles King of England, and Rupert of the Rhine !
6. The furious German comes, with his clarions and his drums,
His bravoës of Alsatia⁹ and pages of Whitehall ;¹⁰
They are bursting on our flanks ;—grasp your pikes ;—close
your ranks ;—
For Rupert never comes but to conquer or to fall.
7. They are here ;—they rush on ! We are broken—we are
gone ;—
Our left is borne before them like stubble on the blast.

³ Cf. the language of Isaiah (chap. LXIII., verses 1-6), which is here paraphrased.

⁴ The term "cuirass" comes through the Italian and French from the Latin *corium*, leather. It is a kind of breastplate, and was originally, as the etymology of the name implies, made of leather.

⁵ An ironical reference to fondness of the Cavaliers for personal adornment.

⁶ Prince Rupert. See Note 4, p. 115.

⁷ Fairfax. See Note 9, p. 116.

⁸ Where Prince Rupert was in command. The supposed speaker, being in Ireton's corps on the left of the Parliamentary army, was directly opposite. The tyrant is Charles I., who in person commanded the centre of his own army.

⁹ Since 1870 a district of Germany, as it was in the days of Prince Rupert. In that year it was retaken from France.

¹⁰ Sarcasm. Whitehall was the palace of the Stuart kings ; in front of it Charles was beheaded on the 30th of January, 1649.

O Lord, put forth thy might ! O Lord, defend the right ;
Stand back to back, in God's name, and fight it to the last.

8. Stout Skippon¹¹ hath a wound ; the centre hath given ground ;
Hark ! hark ! What means the trampling of horsemen on
our rear ?

Whose banner do I see, boys ?—'Tis he, thank God, 'tis he,
boys !

Bear up another minute. Brave Oliver is here !¹²

9. Their heads all stooping low, their points all in a row,
Like a whirlwind on the trees, like a deluge on the dykes,
Our cuirassiers have burst on the ranks of the Accurst,
And at a shock have scattered the forest of his pikes.

10. Fast, fast, the gallants ride, in some nook to hide
Their coward heads, predestined to rot on Temple Bar.¹³
And he—he turns, he flies !—shame to those cruel eyes
That bore to look on torture, and dare not look on war.¹⁴

11. Ho ! comrades, scour the plain ; and ere ye strip the slain,
First give another stab to make your guest secure ;
Then shake from sleeves and pockets their broad-pieces and
loquets,
The tokens of the wanton, the plunder of the poor.¹⁵

- 12 Fools ! your doublets shone with gold, and your hearts were
gay and bold,
When you kissed your lily hands to your lemans¹⁶ to-day,

¹¹ See Note 7, p. 116

¹² After breaking through Ireton's force Prince Rupert failed to follow up his advantage, and he was in turn defeated by Cromwell, who had meantime dispersed the left wing of the Cavaliers.

¹³ The barbarous practice was then still in vogue of setting up in public places the heads of those who fell by the hand of the executioner.

¹⁴ The reference is to Charles I., and is in keeping with the testimony of history as to his real character.

¹⁵ The sentiment of this stanza is not just to the Roundheads as a class. According to Macaulay himself many unworthy persons joined the ranks of the Puritans at the time when they seemed to be in the ascendant. See his "History of England," Chapter II.

¹⁶ Lovers. The form of the word in Middle English was "lemman," and an older form still was "lechnan." from Anglo Saxon *leof*, dear, and *mann*, a man or woman.

And to-morrow shall the fox, from her chambers in the rocks,
Lead forth her tawny cubs to howl above the prey.

13. Where be your tongues that late mocked at heaven and
hell and fate,
And the fingers that once were so busy with your blades;
Your perfumed satin clothes, your catches and your oaths,
Your stage plays¹⁷ and your sonnets, your diamonds and
your spades?¹⁸

14. Down, down, for ever down, with the mitre and the crown,¹⁹
With the Belial of the Court, and the Mammon of the
Pope:²⁰

There is woe in Oxford Halls; there is wail in Durham's²¹
Stalls;

The Jesuit smites his bosom; the Bishop rends his cope.²²

15. And She²³ of the seven hills shall mourn her children's ills,
And tremble when she thinks on the edge of England's
sword;

And the kings of earth in fear, shall shudder when they hear
What the hand of God hath wrought for the Houses²⁴ and
the Word.

Macaulay.

HINTS FOR READING.

In the 5th, 6th, 7th, and 8th stanzas, the battle cries, the words of command, the invocations, and especially the shouts of triumph in the 8th stanza, must be rendered with full force, rapid, abrupt, and loud, and distinguished by high excitement. The expression of the succeeding stanzas is that of animated, triumphant scorn and bitterness. A tone of religious fervor must pervade the entire reading.

¹⁷ Cf. 'Marston Moor,' stanza 5, p. 117.

¹⁸ The "diamonds" and "spades" are the marks on playing cards.

¹⁹ By synecdoche for the episcopacy and the king. The majority of the troops in the reorganized army were independents and republicans.

²⁰ "Mammon" is a Syriac word meaning riches. On "Belial" see Note 18, p. 117.

²¹ Durham is the see of a Bishop.

²² Formerly a cap or hood; here a cape or cloak worn by a priest. Cope, cape, and cap were, according to Skeat, originally one and the same word.

²³ Rome. The reference here is to the abortive efforts of Henrietta Maria, the wife of Charles I., to make England a Roman Catholic country.

²⁴ The two Houses of Parliament.

THE SCHOOLMASTER FLOGGED.¹

Charles Dickens stands, and always will stand, high in the list of great English novelists. He was the son of a clerk in the naval service, and was born in Landport, Hampshire, in 1815. At a very early age he was sent to earn his living in a London warehouse; he afterwards became a clerk in an attorney's office, and at a still later period took up the role of a newspaper reporter. While he was a member of the staff of the *Morning Chronicle* his "Sketches of Life and Character"—subsequently republished under the title of "Sketches by Boz"—appeared in the evening edition of that journal. Their success led to an engagement which resulted in the appearance of the "Pickwick Papers," and these were speedily followed by "Nicholas Nickleby," "Oliver Twist," "Old Curiosity Shop," and others equally popular. A visit which he paid to the United States in 1841 provided him with the materials for a descriptive account of his tour, which, together with some of the sketches in his "Martin Chuzzlewit," made him for a time very unpopular in that country. In 1845 he became chief editor of the London *Daily News*, but the post was not sufficiently congenial and he soon resumed the work of novel writing. "Dombey and Son," "David Copperfield," "Bleak House," "Little Dorrit," and "Great Expectations" followed each other with great rapidity, each member of the series bearing the strong family likeness stamped upon it by the author's genial humor and moving pathos. Amongst his later writings were his ever popular "Christmas Tales" and the two novels, "Our Mutual Friend" and "The Mystery of Edwin Drood." The last mentioned work was still unfinished when its great author died suddenly at Gadshill near Rochester, in 1870. From 1850 to 1859 he conducted the well known weekly journal, *Household Words*, and in 1867 he revisited the United States, where, in spite of his former unpopularity, he met with a general and enthusiastic welcome. Unlike the great majority of humorists Dickens was a good public reader, and not a little of his popularity was due to his admirable renderings of his own inimitable productions.

The news that Smike² had been caught and brought back in triumph ran like wildfire through the hungry community, and expectation was on tiptoe all the morning. On tiptoe it was destined to remain, however, until afternoon; when Squeers,

¹ Dickens has given in his own preface to "Nicholas Nickleby" some account of the "cheap Yorkshire schools," to which class the imaginary one he calls *Dotheboys Hall* belonged. It is hard to believe that the pictures of *Squeers*, his family, and his school, are not overdrawn, especially as Dickens was somewhat given to exaggeration; but the best evidence of the correctness of the portraiture is the fact that while the novel was in course of publication more than one "Yorkshire school-master" laid claim to being the original of *Squeers*, one of them having actually contemplated, if not threatened, legal proceedings.

² *Nicholas Nickleby* holds the position of assistant in *Squeers's* school, while *Smike*—the unknown son of *Nickleby's* uncle—is the drudge of the family. The cousins are

having refreshed himself with his dinner, and further strengthened himself by an extra libation or so, made his appearance (accompanied by his amiable partner) with a countenance of portentous import, and a fearful instrument of flagellation, strong, supple, wax-ended, and new—in short, purchased that morning expressly for the occasion.

“Is every boy here?” asked Squeers, in a tremendous voice.

Every boy was there, but every boy was afraid to speak; so Squeers glared along the lines to assure himself; and every eye drooped, and every head cowered down, as he did so.

“Each boy keep his place,” said Squeers, administering his favourite blow to the desk, and regarding with gloomy satisfaction the universal start it never failed to occasion. “Nickleby! to your desk, sir.”

It was remarked by more than one small observer that there was a very curious and unusual expression in the usher’s face; but he took his seat without opening his lips in reply. Squeers, casting a triumphant glance at his assistant and a look of comprehensive despotism on the boys, left the room, and shortly afterwards returned, dragging Smike by the collar—or rather by that fragment of his jacket which was nearest the place where his collar would have been, had he boasted such a decoration.

In any other place, the appearance of the wretched, jaded, spiritless object would have occasioned a murmur of compassion and remonstrance. It had some effect, even here; for the lookers-on moved uneasily in their seats; and a few of the boldest ventured to steal looks at each other, expressive of indignation and pity.

They were lost on Squeers, however, whose gaze was fastened on the luckless Smike; as he inquired, according to custom in such cases, whether he had anything to say for himself.

of nearly the same age, but they are the antipodes of each other in physical appearance and mental condition, while neither of them is aware of their mutual relationship. Goaded by cruel treatment inflicted on account of *Nickleby’s* kindness to him *Smike* has run away, only to be captured by *Mrs. Squeers*, and locked up to wait the inevitable punishment.

"Nothing, I suppose?" said Squeers, with a diabolical grin.

Smike glanced round, and his eye rested, for an instant, on Nicholas, as if he had expected him to intercede; but his look was riveted on his desk.

"Have you anything to say?" demanded Squeers again, giving his right arm two or three flourishes to try its power and suppleness. "Stand a little out of the way, Mrs. Squeers, my dear; I have hardly got room enough."

"Spare me, sir!" cried Smike.

"Oh! that's all, is it?" said Squeers. "Yes I'll flog you within an inch of your life, and spare you that."

"Ha, ha, ha," laughed Mrs. Squeers, "that's a good 'un!"

"I was driven to do it," said Smike, faintly; and casting another imploring look about him.

"Driven to do it, were you?" said Squeers. "Oh! it wasn't your fault; it was mine, I suppose—eh?"

"A nasty, ungrateful, pig-headed, brutish, obstinate, sneaking dog," exclaimed Mrs. Squeers, taking Smike's head under her arm, and administering a cuff at every epithet; "what does he mean by that?"

"Stand aside, my dear," replied Squeers. "We'll try and find out."

Mrs. Squeers, being out of breath with her exertions, complied. Squeers caught the boy firmly in his grip; one desperate cut had fallen on his body—he was wincing from the lash and uttering a scream of pain—it was raised again, and again about to fall—when Nicholas Nickleby, suddenly starting up, cried "Stop!" in a voice that made the rafters ring.

"Who cried 'stop'?" said Squeers, turning savagely round.

"I," said Nicholas, stepping forward. "This must not go on."

"Must not go on?" cried Squeers, almost in a shriek.

"No!" thundered Nicholas.

Aghast and stupefied by the boldness of the interference, Squeers released his hold of Smike, and falling back a pace or

two, gazed upon Nicholas with looks that were positively frightful.

"I say must not," repeated Nicholas, nothing daunted; "shall not. I will prevent it."

Squeers continued to gaze upon him, with his eyes starting out of his head; but astonishment had actually, for the moment, bereft him of speech.

"You have disregarded all my quiet interference in the miserable lad's behalf," said Nicholas; "you have returned no answer to the letter in which I begged forgiveness for him, and offered to be responsible that he would remain quietly here. Don't blame me for this public interference. You have brought it upon yourself; not I."

"Sit down, beggar!" screamed Squeers, almost beside himself with rage, seizing Smike as he spoke.

"Wretch," rejoined Nicholas, fiercely, "touch him at your peril! I will not stand by and see it done. My blood is up, and I have the strength of ten such men as you. Look to yourself, for by Heaven I will not spare you, if you drive me on!"

"Stand back," cried Squeers, brandishing his weapon

"I have a long series of insults to avenge," said Nicholas, flushed with passion; "and my indignation is aggravated by the dastardly cruelties practised on helpless infancy in this foul den. Have a care; for if you do raise the devil within me, the consequences shall fall heavily upon your own head!"

He had scarcely spoken, when Squeers, in a violent outbreak of wrath, and with a cry like the howl of a wild beast, spat upon him, and struck him a blow across the face with his instrument of torture, which raised up a bar of livid flesh as it was inflicted. Smarting with the agony of the blow, and concentrating into that one moment all his feelings of rage, scorn, and indignation, Nicholas sprang upon him, wrested the weapon from his hand, and pinning him by the throat, beat the ruffian till he roared for mercy.

The boys—with the exception of Master Squeers, who, coming to his father's assistance, harassed the enemy in the rear—moved not, hand or foot; but Mrs Squeers, with many shrieks for aid, hung on to the tail of her partner's coat, and endeavoured to drag him from his infuriated adversary; while Miss Squeers, who had been peeping through the key-hole in expectation of a very different scene, darted in at the beginning of the attack, and after launching a shower of inkstands at the usher's head, beat Nicholas to her heart's content: animating herself, at every blow, with the recollection of his having refused her proffered love, and thus imparting additional strength to an arm which (as she took after her mother in this respect) was at no time one of the weakest.

Nicholas, in the full torrent of his violence, felt the blows no more than if they had been dealt with feathers; but becoming tired of the noise and uproar, and feeling that his arm grew weak besides, he threw all his remaining strength into half a dozen finishing cuts, and flung Squeers from him with all the force he could muster. The violence of his fall precipitated Mrs. Squeers completely over an adjacent form; and Squeers, striking his head against it in his descent, lay at full length on the ground, stunned and motionless.

Having brought affairs to this happy termination, and ascertained, to his thorough satisfaction, that Squeers was only stunned, and not dead (upon which point he had had some unpleasant doubts at first), Nicholas left his family to restore him, and retired to consider which course he had better adopt. He looked anxiously round for Snike, as he left the room, but he was nowhere to be seen.

After a brief consideration, he packed up a few clothes in a small leathern valise, and finding that nobody offered to oppose his progress marched boldly out by the front-door, and shortly afterwards struck into the road which led to Greta Bridge.

Charles Dickens.

THE CHANGED CROSS.¹

1. It was a time of sadness, and my heart,
Although it knew and loved the better part,²
Felt wearied with the conflict and the strife,
And all the needful discipline of life.
2. And while I thought on these, as given to me—
My trial test of faith and love to be—
It seemed as if I never could be sure
That faithful to the end I should endure.³
3. And thus, no longer trusting to His might
Who says, "We walk by faith, and not by sight,"⁴
Doubting, and almost yielding to despair,
The thought arose—My cross⁵ I cannot bear:
4. Far heavier its weight must surely be
Than those of others which I daily see.
Oh! if I might another burden choose,
Methinks I should not fear my crown⁶ to lose.
5. A solemn silence reigned on all around—
E'en Nature's voices uttered not a sound;
The evening shadows seemed of peace to tell,
And sleep upon my weary spirit fell.

¹ The above is one of a number of fugitive poems, collected chiefly from periodicals, and republished in book form, first in the United States and subsequently in England and Canada. Many of the pieces in the collection are of rare merit and none more so than the one which has the honour of giving its name to the volume—"The Changed Cross."

² Cf. Luke x., 42.

³ Matthew xxiv., 13, and Mark xiii., 13.

⁴ II Corinthians v., 7.

⁵ Cf. Mark x., 21 and 22: "Then Jesus, beholding him, loved him, and said unto him, 'one thing thou lackest: go thy way, sell whatever thou hast, and give to the poor, and thou shalt have treasure in heaven: and come, take up thy cross, and follow me.' And he was sad at that saying and went away grieved; for he had great possessions."

Cf. also Matthew x., 38 and parallel passages in other Gospels.

⁶ II. Timothy iv., 8; James i., 12; I Peter v., 4; Rev. ii., 10.

6. A moment's pause—and then a heavenly light
Beamed full upon my wondering, raptured sight ;
Angels on silvery wings seemed everywhere,
And angels' music thrilled the balmy air.
7. Then One, more fair than all the rest to see⁷—
One to whom all the others bowed the knee—
Came gently to me as I trembling lay,
And, "Follow me!" He said ; "I am the Way."⁸
8. Then, speaking thus, He led me far above,
And there, beneath a canopy of love,
Crosses of divers shape and size were seen,
Larger and smaller than my own had been.
9. And one there was, most beauteous to behold,
A little one, with jewels set in gold.
Ah! this, methought,⁹ I can with comfort wear,
For it will be an easy one to bear :
10. And so the little cross I quickly took ;
But, all at once, my frame beneath it shook.
The sparkling jewels,¹⁰ fair were they to see,
But far too heavy was their weight for me .
11. "This may not be," I cried, and looked again,
To see if there was any here could ease my pain ;
But, one by one, I passed them slowly by,
Till on a lovely one I cast my eye.
12. Fair flowers around its sculptured form entwined,
And grace and beauty seemed in it combined.

⁷ Cf. ' Song of Solomon " v , 10-16 ; Rev. i., 12-13.

⁸ John xiv , 6.

⁹ See Mason's Grammar, 247 and notes. Cf. also Rushton's " Rules and Cautions," 166 and 391 and Dr. Adams " English Language," 276, for conflicting views of this form of expression.

¹⁰ Mason's Grammar, 383.

Wondering, I gazed ; and still I wondered more
To think so many should have passed it o'er.

13. But oh ! that form so beautiful to see ;
Soon made its hidden sorrows known to me ;
Thorns lay beneath those flowers and colours fair !
Sorrowing, I said : " This cross I may not bear."
14. And so it was with each and all around—
Not one to suit my need could there be found ;
Weeping, I laid each heavy burden down,
As my Guide gently said : " No cross, no crown."¹¹
15. At length, to Him I raised my saddened heart :
He knew its sorrows, bid its doubts depart.
" Be not afraid," He said, " but trust in me—
My perfect love shall now be shown to thee."¹²
16. And then, with lightened eyes and willing feet,
Again I turned, my earthly cross to meet,
With forward footsteps, turning not aside,
For fear some hidden evil might betide ;¹³
17. And there—in the prepared, appointed way,
Listening to hear, and ready to obey—
A cross I quickly found of plainest form,
With only words of love inscribed thereon.
18. With thankfulness I raised it from the rest,
And joyfully acknowledged it the best—

¹¹ Cf. II. Corinthians iv., 17 ; and II. Timothy ii., 11-13, and iii., 1.

¹² Isaiah i. 8 ; Jeremiah xxix., 11

¹³ Cf. Madame Guyon, as translated by Cowper :

" Thy choice and mine shall be the same,
Inspirer of that holy flame
Which must forever blaze !
To take the Cross and follow Thee,
Where Love and Duty lead, shall be
My portion and my praise."

The only one of all the many there
That I could feel was good for me to bear.

19. And, while I thus my chosen one confessed,
I saw a heavenly brightness on it rest ;
And, as I bent, my burden to sustain,
I recognized my own old cross again.
20. But oh ! how different did it seem to be
Now I had learned its preciousness to see !
No longer could I unbelieving say,
Perhaps another is a better way.
21. Ah no ! henceforth my own desire shall be,
That He who knows me best should choose for me ;
And so, whate'er His love sees good to send,
I'll trust it's best, because He knows the end.¹⁴

HINTS FOR READING.

The qualities of voice (Section 7) appropriate to this selection are the soft, effusive, and tremulous. The spirit is at first mournful and complaining, but the seventh verse rises into pure orotund, and the 4th line of the eighth verse is rendered slowly, with emphasis on "I" and "way."

Verse 14, line 4, and verse 15 are to be read in purest quality of voice, with great feeling, and the last stanza must be rendered in the same way but with increased firmness and force.

14 "And when that happy time shall come of endless peace and rest,
We shall look back upon our path, and say : 'It was the best.'"

Cf. Dr. Newman's hymn, 'Lead, Kindly Light' :

I was not ever thus, nor prayed that Thou
Shouldst lead me on ;
I loved to choose and see my path ; but now
Lead Thou me on :
I loved the garish day, and, spite of fears,
Pride ruled my will : remember not past years.

So long Thy power hath blest me, sure it still
Will lead me on,
O'er moor and fen, o'er crag and torrent, till
The night is gone,
And with the morn those angel faces smile,
Which I have loved long since, and lost awhile.

THE DEFENCE OF PLEVNA.¹

Archibald Forbes, the most successful of war correspondents, is a soldier by profession. He is the son of Dr. Forbes, a Presbyterian minister of Morayshire, and was born in the manse of Boharm in 1838. He was educated at first in Elgin and afterwards at King's College, Aberdeen, where he took a degree. He went to Edinburgh to study law with a view to become a "writer to the signet," but he abandoned this intention and emigrated to Canada. Not finding any employment there to suit his disposition he recrossed the Atlantic and enlisted in a cavalry regiment, in which he spent five years and rose to the rank of sergeant. With the intention of making his living by his pen he applied for, and obtained, journalistic work in connection with the *London Star*. In partnership with another young man from Scotland he started a newspaper called the *London Scotsman*, and it was while editing it that, on the outbreak of the Franco-Prussian war, he accepted a commission from the *Daily News* as a war correspondent. He soon became noted for the cool daring, acute observation, and admirable style which are still more strongly displayed in his later correspondence. Nothing could better show the progress made in this branch of journalism than a comparison between his letters from Turkey in 1877-78 and those sent to the *Times* from the Crimea by Dr. Russell twenty-two years before. Forbes' descriptions of battle scenes, admirable literary efforts as they are, were all written on the spot, often under very difficult conditions, and not seldom after he had endured all the hardship which fell to the lot of the soldiers around him. The tract of country covered by the Russian plan of attack was very large, but the energy of the correspondent enabled him to be present at almost every important engagement. The postal facilities were so bad that he had frequently to ride many miles to send off his despatches, exercising his judgment as to the time when he could consider the fate of the day virtually decided. In this way he sometimes distanced the ordinary couriers, and as his descriptions of battles were sent by telegraph he had frequently to write them on the way as best he could. Mr. Forbes after the close of the Russo-Turkish war was sent in the same capacity to Zululand, and still more recently to Egypt.

¹ In the middle of 1875 an apparently insignificant insurrection broke out amongst the mountaineers of the Turkish province of Herzegovina and spread rapidly into the larger province of Bosnia. The insurgents were aided with guerrilla bands by the semi-independent principalities of Servia and Montenegro, and still more effectually by the sympathy of the Great Powers of Europe, which insisted on certain grievances being redressed by the Porte before the rebellious provinces should be compelled to return to their allegiance. Negotiations were protracted through 1876 without any result, and finally the Czar of Russia announced his intention to invade Turkey in the interest of the insurgents. War was declared in April, 1877, and active hostilities were closed by the treaty of San Stefano, in March, 1878. The *London Daily News* signalized itself by its war correspondence during the whole of the struggle, the most prominent member of its excellent staff of "specials" being Mr. Forbes, from one of whose vivid descriptions the above extract is taken.

Plevna² is in the hollow of a valley, lying north and south. The ground which intervened between us and this valley was singularly diversified. Imagine three great solid waves with their faces set edgeways to the valley of Plevna, and therefore end on to us also. The central wave is the widest of the three, and a *cheval*³ of it are the main Turkish positions, of which there seem three, one behind the other. Although the broadest wave it is not the highest. The right and left waves are both so high that one on the crest of either can look down across the intervening valleys into the positions of the central wave. But then the Turks are astride⁴ of all three waves. The crest of our wave, the ridge above Radisovo, they do not hold in force. Thus far we are fortunate; but on the most northerly wave of the three, that against which Baron Krüdener is operating, and which is broader and flatter than ours—more like a sloping plateau,⁵ if the expression is not a bull⁶—the Turks have intrenched position behind intrenched position. Both on top of this ridge and of the central swell we can discern camps of Turks with tents all standing behind the earthworks. It is clear they don't intend to move if they can help it.

* * * * *

² Plevna is the most famous of the battle grounds of the war, and one of the most interesting of all history. It is a little village lying a few miles south of the Danube, on the banks of the Vid, one of its tributaries. The policy of the Turkish commanders was to place their armies in a series of intrenched positions to prevent or delay a general movement of the Russian forces from the Danube to the Balkans. Plevna was occupied first by a small Russian force, but its strategic importance was not appreciated, and it fell into the hands of Osman Pacha, whose defence of it will always stand out prominently in the history of modern warfare. He commenced throwing up earthworks and when he was assailed by a Russian force on the 18th of July, 1877, he easily repulsed it. A second attack was made on the 30th of August by a much larger Russian force under General Krüdener and Prince Schahofskoy. This ended still more disastrously for the assailants, the Turkish force having been greatly increased and the fortifications greatly strengthened. It is an episode of this assault that is above described. It may be added here that a third assault was made, under the eye of the Czar, on a still more extensive scale but with no better success, on the 11th of September, and that on the 11th of December Plevna finally succumbed to famine after Osman Pacha had failed in an attempt to escape by a spirited sortie.

³ Literally "on horseback." The main Turkish positions were perched on this hill like a man on a horse.

⁴ A continuation of the figure referred to in Note 3.

⁵ Oxymoron. See Appendix B.

⁶ An excessively absurd contradiction or blunder. In "Notes and Queries" it is derived from the fact that a lawyer named Bull, who practised his profession in the time of Henry VIII., was addicted to such blunders. Skeat says that the use of "bull" in the

Two brigades of infantry were lying down in the Radisovo valley behind the guns; the 32nd Division—General Tolchokoff's brigade—on the right, the 1st brigade of the 30th Division on the left. The leading battalions were ordered to rise up and advance over the ridge to attack. The order was hailed with glad cheers, for the infantry-men had been chafing at their inaction, and the battalions, with a swift tramping step, streamed forward through the glen and up the steep slope beyond, marching in company columns, the rifle companies leading. The artillery had heralded this movement with increased rapidity of fire, which was maintained to cover and aid the infantry-men when the latter had crossed the crest and were descending the slope and crossing the intervening valley to the assault of the Turkish position. Just before reaching the crest the battalions deployed⁸ into line at the double,⁹ and crossed it in this formation, breaking to pass through the intervals between the guns. The Turkish shells whistled through them as they advanced in line, and men were already down in numbers, but the long undulating line tramps steadily over the stubble of the ridge, and crashes through the undergrowth on the descent beyond. No skirmishing line is thrown out in advance. The fighting line retains the formation for a time, till, what with impatience and what with men falling,¹⁰ it breaks into a ragged spray¹¹ of humanity, and surges on¹¹ swiftly, loosely, and with no cohesion. The supports are close up, and run up into the fighting line independently and eagerly. It is a veritable chase of fighting men impelled by a

sense of "blunder" is due to a contemptuous allusion to the papal edicts. If this is true it is derived from the Latin word *bullā*, which originally meant a knob, then a seal attached to an edict, then the edict itself to which it was attached.

7 After the morning had been spent in cannonading on both sides.

8 The verb used to describe the action of a number of troops in close masses spreading themselves out into a thin line. The word is now regarded as a doublet of "display" that is, as formed from precisely the same elements. The original root is the Latin verb *plicare*, to fold, with the prefix *dis*, apart. The word comes into English through the French *déployer*, to unroll.

9 At a smart run.

10 For an explanation of this use of "what" see Abbott's Shakespearian Grammar, 255.

11 Name the figure of speech.

burning desire to get forward and come to close quarters with the enemy firing at them there from behind the shelter of the *epaulement*.¹²

Presently all along the face of the advancing infantry-men burst forth flaring volleys of musketry fire. The jagged line springs onward through the maize-fields, gradually assuming a concave shape. The Turkish position is neared. The roll of rifle fire is incessant, yet dominated by the fiercer and louder turmoil of the artillery above. The ammunition waggons gallop up to the cannon with fresh fuel for the fire. The guns redouble the energy of their cannonades. The crackle of the musketry fire rises into a sharp, continuous peal. The clamour of the hurrahs of the fighting men comes back to us on the breeze, making the blood tingle with the excitement of the fray. The full fury of the battle has entered on its maddest paroxysm. The supports that had remained behind, lying just under the crest of the slope, are pushed forward over the front of the hill. The wounded begin to trickle¹¹ back over the ridge. We can see the dead and the more severely wounded lying where they fell on the stubbles and amid the maize. The living wave of fighting men is pouring over them ever on and on. The gallant gunners to the right and to the left of us stand to their work with a will on the shell-swept ridge. The Turkish cannon-fire begins to waver in that earthwork over against us. More supports stream down with a louder cheer into the Russian fighting line. Suddenly the disconnected men are drawing together. We can discern the officers signalling for the concentration by the waving of their swords. The distance is about a hundred yards. There is a wild rush, headed by the colonel of one of the regiments of the 32nd Division. The Turks in the shelter-trench hold their ground, and fire steadily, and with terrible effect, into the advancing forces. The colonel's horse goes down, but the colonel is on his feet in a second, and, waving his sword, leads his men forward on foot.

¹² A shoulder piece: in fortification a kind of bastion.

But only for a few paces. He staggers and falls. I heard afterwards he was killed.¹³

We can hear the tempest gust of wrath, half-howl, half-yell, with which his men, bayonets at the charge,¹⁴ rush on to avenge him. They are over the parapet and shelter-trench and in among the Turks like an avalanche.¹⁵ Not many Turks get a chance to run away from the gleaming bayonets swayed by muscular Russian arms. The outer edge of the first position is won. The Russians are bad skirmishers. They despise cover, and fire and take fire out in the open.¹⁶ They disdained to utilize against the main position the cover afforded by the parapet of this shelter-trench, but pushed on in broken order up the bare slope. In places they hung a little, for the infantry fire from the Turks was very deadly, and the slope was strewn with the fallen dead and wounded; but for the most part they advance¹³ nimbly enough. Yet it took them half an hour from the shelter-trench before they again converged and made their final rush at the main earthwork. This time the Turks did not wait for the bayonet points, but with one final volley abandoned the works. We watched their huddled mass in the gardens and vineyards behind the position, cramming the narrow track between the trees to gain the shelter of their batteries in the rear of the second position. So fell the first position of the Turks.¹⁷

Archibald Forbes.

¹³ Notice the changes of tense in different parts of the narrative.

¹⁴ Explain this construction.

¹⁵ Point out the figure.

¹⁶ It is no longer necessary to define "open" in such constructions as "an adjective used as a noun;" it is really a noun when used in this way.

¹⁷ Mr. Forbes was with Prince Schahofskoy's wing of the Russian army, which did the most of the fighting during the attack, and was almost cut to pieces during the repulse and subsequent retreat. He actually gained the second position of the Turks, but the latter soon recovered both, and turned the attack into a complete rout of the assailants.

THE TWO ARMIES.¹

Oliver Wendell Holmes is one of the leading poets of America and one of the best writers in English of that peculiar class of compositions known as *vers de société*. He was born at Cambridge, Mass., in 1809, and received an excellent education at Harvard College, to the medical faculty of which he has long been attached as professor of physiology. For the purpose of completing his medical education he paid a lengthened visit to Europe, but has been almost a constant resident either in Boston or in Cambridge since 1836. Dr. Holmes is not a mere *litterateur*, for both his lectures and the medical treatises he has written show him in the light of an earnest student of science. His fame, however, will always rest most securely on his poetry, most of which was first published in periodicals of the day in the shape of fugitive pieces. The longest works of Dr. Holmes are "The Autocrat of the Breakfast Table" and "The Professor at the Breakfast Table," each of which is an indescribable *melange* of sparkling wit and genial humour not unmixed with genuine feeling of the deeper kind. No writer of "occasional" poems was ever more felicitous in the treatment of themes selected for him by chance or personal friendship than Dr. Holmes; in this respect he stands far above the great majority of the English poets Laureate.

1. As Life's unending column pours,
Two marshalled hosts are seen,—
Two armies on the trampled shores
That Death flows black between.
2. One marches to the drum-beat's roll,
The wide-mouthed clarion's bray,
And bears upon a crimson scroll,
"Our glory is to slay!"
3. One moves in silence by the stream,
With sad, yet watchful eyes,
Calm as the patient planet's gleam
That walks the clouded skies.
4. Along its front no sabres shine,
No blood-red pennons wave;

¹ The figurative character of this beautiful poem is almost sufficiently sustained to entitle it to be ranked as an allegory

Its banner bears the single line,
“ Our duty is to save.”

5. For those² no death-bed's lingering shade ;
At Honour's trumpet-call,
With knitted brow and lifted blade,
In Glory's arms they fall.

6. For these³ no clashing falchions bright,
No stirring battle-cry ;
The bloodless stabber⁴ calls by night,—
Each answers, “ Here am I ! ”

7. For those the sculptor's laurelled⁵ bust,
The builder's marble piles,
The anthems pealing o'er their dust
Through long cathedral aisles.

8. For these the blossom-sprinkled turf
That floods the lonely graves,
When spring rolls in her sea-green surf
In flowery foaming waves.⁶

9 Two paths lead upward from below,
And angels wait above,
Who count each burning life-drop's flow,
Each falling tear of Love.

10 Though from the Hero's⁷ bleeding breast
Her pulses Freedom drew,

² The former : the army of destruction.

³ The latter : the army of salvation.

⁴ Death.

⁵ Wreaths made of laurel were in ancient times used as crowns for those who excelled in athletic or intellectual achievements. Hence such wreaths often appear on the statues of great men, sculptured in the marble.

⁶ Name the figure of speech which runs through this stanza.

⁷ The reference in this stanza is to the fact that civil and religious liberty has in nearly every age been secured only by the exercise of armed force.

Though the white lilies in her crest
Sprang from that scarlet dew,—

11. While Valor's⁸ haughty champions wait
Till all their scars are shown,
Love walks unchallenged through the gate,
To sit beside the Throne!

Oliver Wendell Holmes.

HINTS FOR READING.

Two figures are to be represented in reading this poem: War and Benevolence, with the triumphs of each.

The nature of the figures suggests the expression of the reading. The one, War, pictured in stanzas 2, 5, 7, and 10 demands full force of voice, swelling and triumphant; the other presented in stanzas 3, 4, 6, and 8 must be read in harmony with its elevated sentiment, calmly, solemnly, but not mournfully. The first requires the best qualities of the orotund voice; the second a pure and effusive tone.

In stanza 4 this tone changes to the loftiest orotund in reading the 4th line.

The last three stanzas present the figures in beautiful contrasts, and the transition must be in accord with the spirit of the picture presented.

In the last stanza the expression is stern, decided, and loud on the first two lines; and the transition in the last two lines must be in tones of soft, effusive, but fervid quality.

⁸ Point out all the instances of personification and antithesis in this poem.

A PICTURE OF HUMAN LIFE.¹

Joseph Addison holds a well-earned and prominent position amongst English classical writers.² He was the son of an Anglican divine of considerable ability and learning, and was born at Milston, Wiltshire, in 1672. He received his early education at the Charterhouse school, where he first became acquainted with Richard Steele, and subsequently passed with credit through Oxford University. After some preliminary work of little importance he secured both public notice and emolument by a poem addressed in 1695 to William III. Four years later he was granted an annual pension of £300 to enable him to travel. He made good use of his opportunities, and on his return to England filled various public offices of State, the most important of which was the position of Secretary to the Lord-Lieutenant of Ireland. While he was in that country Steele began the publication of the *Tatler*, to which Addison contributed, and when in 1711 the *Spectator* took the place of its less famous precursor, Addison became its main stay. He afterwards wrote for the *Guardian*, and again for the resurrected *Spectator*, and his essays for the latter periodical have been frequently republished in book form. On these his literary reputation chiefly rests, for though his dramatic writings won the plaudits of his contemporaries they have not secured so favorable a verdict from later generations. In 1717 he became Secretary of State; but politics was not to his taste, and he soon retired into private life. He died at Holland House in 1719.

On the fifth day of the moon, which, according to the custom of my forefathers, I always keep holy, after having washed myself, and offered up my morning devotions, I ascended to the high hills of Bagdad,³ in order to pass the rest of the day in meditation and prayer. As I was here airing myself on the tops of the mountains, I fell into a profound contemplation on the vanity of human life; and passing from one thought to another, "Surely,"

¹ This beautiful allegory appeared in No. 153 of the *Spectator*, on the first of September, 1711, with the following introduction: "When I was at Grand Cairo, I picked up several oriental manuscripts, which I have still by me. Amongst others I met with one entitled 'The Visions of Mirza,' which I have read over with great pleasure. I intend to give it to the public when I have no other entertainment for them; and shall begin with the first vision, which I have translated word for word."

² For Johnson's oft-quoted remark on Addison's style see Note 16 on page 102.

³ The chief city of Turkey in Asia, and formerly the capital of the Saracenic Empire. It has won enduring fame by the reign of Haroun-al-Raschid and the stories of the "Arabian Nights' Entertainments." Bagdad is situated partly on the right, but chiefly on the left, bank of the Tigris, about sixty miles north of the site of ancient Babylon. It is still a place of some commercial importance, but it has not the political prominence it once enjoyed.

said I, "man is but a shadow, and life a dream."⁴ Whilst I was thus musing, I cast my eyes towards the summit of a rock that was not far from me, where I discovered one in the habit of a shepherd, with a little musical instrument in his hand. As I looked upon him, he applied it to his lips, and began to play upon it. The sound of it was exceeding sweet, and wrought into a variety of tunes that were inexpressibly melodious, and altogether different from anything I had ever heard: they put me in mind of those heavenly airs that are played to the departed souls of good men upon their first arrival in Paradise,⁵ to wear out the impressions of the last agonies, and qualify them for the pleasures of that happy place. My heart melted away in secret raptures.

I had been often told that the rock before me was the haunt of a genius,⁶ and that several had been entertained with that music who had passed by it, but never heard that the musician had before made himself visible. When he had raised my thoughts by those transporting airs which he played to taste the pleasures of his conversation, as I looked upon him like one astonished, he beckoned to me, and by the waving of his hand, directed me to approach to the place where he sat. I drew near with that reverence which is due to a superior nature; and as my heart was entirely subdued by the captivating strains I had heard, I fell down at his feet and wept. The genius smiled upon me with a look of compassion and affability that familiarized him to my imagination, and at once dispelled all the fears and apprehensions with which I approached him. He lifted me from the ground, and taking me by the hand, "Mirza," said he, "I have heard thee in thy soliloquies; follow me."

⁴ Both of these figures are common in Oriental poetry. The life of man is compared to a shadow in: I. Chronicles xx'x., 15; Job viii., 9, and xiv., 2; Psalm c i., 11, cix., 23, and cxliv., 4; Ecclesiastes viii., 13; and to a dream in Job xx., 8.

⁵ Cf. Bunyan's description, in the "Pilgrim's Progress," of the reception of *Christian* and *Hopeful* into the *Celestial City*.

⁶ In the "Arabian Nights" the term "genius" is constantly applied to a species of supernatural beings who constitute an important part of the "machinery" of the tales which make up the collection. Spenser applies it in a similar sense to the "presiding genius" of the garden in which was situated the *Boivre of Lillias*. See "Faerie Queene," Book II., Canto x'i., stanza 47.

He then led me to the highest pinnacle of the rock, and placing me on the top of it, "Cast thy eyes eastward," said he, "and tell me what thou seest."—"I see," said I, "a huge valley, and a prodigious tide of water rolling through it." "The valley that thou seest," said he, "is the vale of Misery; and the tide of water that thou seest is part of the great tide of Eternity." "What is the reason," said I, "that the tide I see rises out of a thick mist at one end, and again loses itself in a thick mist at the other?" "What thou seest," said he "is that portion of Eternity which is called Time, measured out by the sun, and reaching from the beginning of the world to its consummation."

'Examine now," said he, "this sea that is bounded with darkness at both ends, and tell me what thou discoverest in it." "I see a bridge," said I, "standing in the midst of the tide." "The bridge thou seest," said he, "is Human life; consider it attentively." Upon a more leisurely survey of it, I found that it consisted of three score and ten entire arches,⁷ with several broken arches, which, added to those that were entire, made up the number to about an⁸ hundred. As I was counting the arches, the genius told me that this bridge first consisted of a thousand arches;⁹ but that a great flood swept away the rest, and left the bridge in the ruinous condition I now beheld it.¹⁰

"But tell me further," said he, "what thou discoverest on it." "I see multitudes of people passing over it," said I, "and a black cloud hanging on each end of it." As I looked more attentively, I saw several of the passengers dropping through the bridge into the great tide that flowed underneath it; and upon further examination, perceived there were innumerable

⁷ Cf. Psalms xc., 10.

⁸ See Mason's Grammar (121-122), where the rule for the modern use of "an" is correctly given. Even before Shakespeare's time the "n" was usually dropped, in compliance with the demands of euphony, before words beginning with a consonant. Dr. Abbott states that he finds "an" used by Shakespeare before words beginning with "w" but not with any other consonant.

⁹ Referring to the length of human life before the Deluge.

¹⁰ Point out the difference between direct and indirect quotation, and show how it affects the sequence of tenses. Excellent as Addison's usual style is, he occasionally furnishes examples of slipshod English, and this sentence is a very marked instance.

trap-doors that lay concealed in the bridge, which the passengers no sooner trod upon but¹¹ they fell through them into the tide, and immediately disappeared. These hidden pit-falls were set very thick at the entrance of the bridge, so that throngs of people no sooner broke through the cloud but¹¹ many of them fell into them. They grew thinner towards the middle, but multiplied and lay closer together towards the end of the arches that were entire. There were, indeed, some persons, but their number was very small, that continued a kind of hobbling march on the broken arches, but fell through, one after another, being quite tired and spent with so long a walk.

I passed some time in the contemplation of this wonderful structure, and the great variety of objects which it presented. My heart was filled with a deep melancholy, to see several dropping unexpectedly in the midst of mirth and jollity, and catching at everything that stood by them to save themselves; some were looking up towards the heavens in a thoughtful posture, and in the midst of a speculation stumbled and fell out of sight; multitudes were busy in the pursuit of bubbles, that glittered in their eyes, and danced before them, but often when they thought themselves within the reach of them, their footing failed, and down they sunk. In this confusion of objects I observed some with scimetars in their hands, who ran to and fro upon the bridge, thrusting several persons upon trap-doors which did not seem to lie in their way, and which they might have escaped had they not been thus forced upon them.

The genius seeing me indulge myself in this melancholy prospect, told me I had dwelt long enough upon it. "Take thine eyes off the bridge," said he, "and tell me if thou seest any thing that thou dost not comprehend." Upon looking up, "What mean," said I, "those great flocks of birds that are perpetually hovering about the bridge, and settling upon it from time to time? I see vultures, harpies, ravens, cormorants, and,

¹¹ For a full explanation of this use of "but" see Abbot's "Shakespearian Grammar," 118-130 and especially 127.

among many other feathered creatures, several little winged boys,¹² that perch in great numbers upon the middle arches." "These," said the genius, "are Envy, Avarice, Superstition, Despair, Love, with the like cares and passions that infest human life."

I here fetched a deep sigh: "Alas," said I, "man was made in vain! how is he given away to misery and mortality, tortured in life, and swallowed up in death?" The genius being moved with compassion towards me, bid me quit so uncomfortable a prospect. "Look no more," said he, "on man in the first stage of his existence, in his setting out for eternity, but cast thine eye on that thick mist into which the tide bears the several generations of mortals that fall into it." I directed my sight as I was ordered, and (whether or no the good genius strengthened it with any supernatural force, or dissipated part of the mist, that was before too thick for the eye to penetrate)¹³ I saw the valley opening at the farther end, and spreading into an immense ocean, that had a huge rock of adamant running through the midst of it, and dividing it into two equal parts. The clouds still rested on one half of it, insomuch that I could discover nothing in it; but the other appeared to me a vast ocean, planted with innumerable islands that were covered with fruits and flowers, and interwoven with a thousand little shining seas that ran among them. I could see persons dressed in glorious habits, with garlands upon their heads, passing among the trees, lying down by the side of fountains, or resting on beds of flowers, and could hear a confused harmony of singing birds, falling waters, human voices, and musical instruments.

¹² Cupid, the god of love, was represented by the ancients as a boy with wings.

¹³ Cf. the Latin legend placed by Addison at the head of this paper:

———Omnen, oꝝ nunc obducta tuenti
Mortales hebe at visus tibi et humida circum
Caligat, nubem eripiam———

Virg. Æn., II. 604.

The cloud, which, intercepting the clear light,
Hangs o'er thine eyes, and blunts thy mortal sight,
I will remove———

Gladness grew in me at the discovery of so delightful a scene. I wished for the wings of an eagle, that I might fly away to those happy seats ; but the genius told me there was no passage to them, except through the gates of death that I saw opening every moment upon the bridge. "The islands," said he, "that lie so fresh and green before thee, and with which the whole face of the ocean appears spotted, as far as thou canst see, are more in number than the sand on the sea-shore : there are myriads of islands behind those which thou here discoverest, reaching farther than thine eye, or even thine imagination, can extend itself. These are the mansions of good men after death, who, according to the degree and kinds of virtue in which they excelled, are distributed among these several islands, which abound with pleasures of different kinds and degrees, suitable to the relishes and perfections of those who are settled in them ; every island is a paradise, accommodated to its respective inhabitants. Are not these, O Mirza, habitations worth contending for ? Does life appear miserable, that gives thee opportunities of earning such a reward ? Is death to be feared, that will convey thee to so happy an existence ? Think not man was made in vain, who has such an eternity reserved for him."

I gazed with inexpressible pleasure on these happy islands. At length said I, "Show me now, I beseech thee, the secrets that lie hid under those dark clouds which cover the ocean, on the other side of the rock of adamant." The genius making me no answer, I turned about to address myself to him a second time, but I found he had left me. I then turned again to the vision I had been so long contemplating ; but instead of the rolling tide, the arched bridge, and the happy islands, I saw nothing but the long, hollow valley of Bagdad, with oxen, sheep, and camels grazing upon the sides of it.

Addison.

THANATOPSIS.¹

William Cullen Bryant was equally eminent as a poet and a publicist, and his long life afforded him an opportunity of exercising a highly beneficial influence on the intellectual and political life of his day and country. He was born at Cummingtown, Mass., in 1794 and died at New York in 1878. Like Pope, he "lisp'd in numbers," for his earliest poems were published when he was only ten years of age. At nineteen he wrote "Thanatopsis," and the unquestioned position that poem has, ever since its first publication in 1817, held in English literature is sufficient proof of the precocity of the author's genius. After a partial college course and a brief career at the bar, he turned his attention to journalism. In 1826 he joined the staff of the New York *Evening Post*, of which he soon became the leading spirit, and which, during his connection with it, he raised to a very high position amongst American journals. From time to time he produced poems which added to his literary reputation both at home and abroad, and secured for him a warm reception on his first visit to Europe in 1834. Bryant has produced no work of great magnitude except his translations of the "Iliad" and the "Odyssey." His longest original poem, "The Ages," was written to be read before one of the "Greek letter" societies at Harvard College. His minor poems are full of beauty and feeling, and are justly popular wherever the English language is spoken. He retained the chief editorship of the *Evening Post* to the end of his life, but for some years before his death the position was almost a nominal one.

1. To him who in the love of Nature holds
 Communion with her visible forms, she speaks
 A various² language: for his gayer hours
 She has a voice of gladness, and a smile,
 And eloquence of beauty; and she glides
 Into his darker musings with a mild
 And healing sympathy, that steals away
 Their sharpness ere he is aware.

¹ This fine poem was first published in the *North American Review* in 1817, but it was written some four years earlier. In its original form it was much shorter than as given above, the author having added to it afterwards from time to time, and also made some verbal alterations in the text, most of which are marked improvements. The title is derived from two Greek words: *θάνατος* (thanatos) death, and *ὄψις* (opsis) a view, and the poem itself belongs to the class of compositions which are frequently called "meditations." Cf. those of Hervey, entitled "Among the Tombs." For the paradoxical structure of "Thanatopsis" see Appendix A.

² "Varying" would have brought out more clearly the idea intended to be conveyed. Name the figure of speech in this sentence.

2.

When thoughts

Of the last bitter hour come like a blight
 Over thy spirit, and sad images
 Of the stern agony,³ and shroud, and pall,
 And breathless darkness, and the narrow house,³
 Make thee to shudder and grow sick at heart,
 Go forth under the open sky and list
 To Nature's teachings, while from all around—
 Earth and her waters, and the depths of air—⁴
 Comes a still voice: Yet a few days, and thee
 The all-beholding⁵ sun shall see no more
 In all his course; nor yet in the cold ground,
 Where thy pale form was⁶ laid with many tears,
 Nor in the embrace of ocean, shall exist
 Thy image.⁷

3.

Earth, that nourished thee, shall claim
 Thy growth,⁸ to be resolved to earth again;
 And, lost human race,⁹ surrendering up
 Thine individual being, shalt thou go
 To mix forever with the elements—
 To be a brother to the insensible rock,
 And to the sluggish clod which the rude swain
 Turns with his share and treads upon. The oak
 Shall send his roots abroad, and pierce thy mould.

³ Euphemisms for "death" and the "grave." See Appendix B.

⁴ Note the grammatical ease of "earth," "waters," and "depths."

⁵ This is a good illustration of the capacity of the Anglo Saxon element of English to form expressive combinations. In very recent times the tendency amongst English writers to make use of this quality of the language has been on the increase, but it might easily be utilized still more extensively with advantage. In German which is a cognate language, the combinatory capacity is made use of to an enormous extent, as it was also in ancient Greek.

⁶ The author vacillated between "is" and "was" in this line; which best complies with the rule as to the proper sequence of tenses?

⁷ The whole of this second paragraph is included in one sentence, which presents many features of interest, not the least important of which is the fact that an unusually large proportion of the words are of Anglo Saxon origin. Point out and derive such as are not.

⁸ Point out the figure of speech.

⁹ What is the construction of this clause?

4. Yet not to thine eternal resting-place
 Shalt thou retire alone, nor couldst thou wish
 Couch more magnificent. Thou shalt lie down
 With patriarchs of the infant world—with kings,
 The powerful of the earth—the wise, the good—
 Fair forms, and hoary seers¹⁰ of ages past,
 All in one mighty sepulchre. The hills,
 Rock-ribbed and ancient as the sun—the vales
 Stretching in pensive quietness between—
 The venerable woods—rivers that move
 In majesty, and the complaining¹¹ brooks
 That make the meadows green ; and, poured round all,
 Old ocean's gray and melancholy waste—
 Are but the solemn decorations all
 Of the great tomb of man.

5. The golden sun,
 The planets, all the infinite host of heaven,
 Are shining on the sad abodes of death,
 Through the still lapse of ages. All that tread
 The globe are but a handful to the tribes
 That slumber in its bosom. Take the wings
 Of morning,¹² and the Barcan desert¹³ pierce,
 Or lose thyself in the continuous woods
 Where rolls the Oregon,¹⁴ and hears no sound
 Save his own dashings—yet the dead are there ;
 And millions in those solitudes, since first

¹⁰ Literally one who sees. Comparatively early in the history of English it came to mean one who sees what is invisible to others, as *e.g.*, future events. Hence its meaning, "prophet." In this sense it is used in 1 Samuel IX. 9, where it is spelt "sear" in the edition of 1551.

¹¹ Used here, like the more common "murmuring," figurative'y, the reference being to the sound of the water. "Murmur," in this sense is onomatopoeic (See Appendix B) while "complain" is not. See Tennyson's "The Brook" for other descriptive terms, and Cf. Southey's "Cataract of Lodore."

¹² Psalm cxxxix., 9. What is the figure ?

¹³ The north easterly part of the Sahara. Bryant, in the course of his elaboration of the poem, rejected two other readings : "Pierce the Barcan wilderness," and "traverse Barca's desert sands."

¹⁴ The Columbia River which traverses the territory of Oregon.

The flight of years began, have laid them down
In their last sleep—the dead reign there alone.¹⁵

6. So shalt thou rest ; and what if thou withdraw
In silence¹⁶ from the living, and no friend
Take note of thy departure? All that breathe
Will share thy destiny. The gay will laugh
When thou art gone, the solemn brood of care
Plod on, and each one, as before, will chase
His favorite phantom ; yet all these shall leave
Their mirth and their employments, and shall come
And make their bed with thee. As the long train
Of ages glide away, the sons of men—
The youth in life's green spring, and he who goes
In the full strength of years, matron and maid,
The bowed with age, the infant in the smiles
And beauty of its innocent age cut off,¹⁷
Shall one by one be gathered to thy side
By those who in their turn shall follow them.
7. So live, that when thy summons comes to join
The innumerable caravan which moves
To that mysterious realm where each shall take
His chamber in the silent halls of death,
Thou go not like the quarry-slave at night,
Scourged to his dungeon ; but, sustained and soothed
By an unfaltering trust, approach thy grave
Like one who wraps the drapery of his couch
About him, and lies down to pleasant dreams.¹⁸

Bryant.

¹⁵ Name the figures in the preceding three lines.

¹⁶ Other readings : "If thou withdraw unheeded by," and "if thou shalt fall unnoticed by,"

¹⁷ The preceding two lines are substituted for the earlier single line :

"And the sweet babe, and the gray-headed man."

¹⁸ Cf. the Persian poet. Hafiz, as translated by Sir Wm. Jones :

"As on thy mother's knee, a new born child,
Weeping thou sat'st while all around thee smiled ;
So live that, sinking in thy last, long sleep,
Calm thou may'st smile while all around thee weep"

HINTS FOR READING.

Par. 1. Give leading emphasis to "Nature," and some but less emphasis to "visible" and "various;" also mark with emphasis the special words expressive of the influence of nature; lower the pitch and throw more tenderness indicated by tremor into the last sentence, "and she glides," &c.

Par. 2. Read from the commencement to "heart" in slower time and deeper pitch; express the associations of death with solemnity and tremor of voice.

Par. 3 continues this strain of thought and must be read in similar style.

Par. 4 and 5. These are antithetical in spirit and style to those preceding them. They must be read in higher pitch—in the purest tone of the orotund quality, frequently swelling into higher fervor on all expressions of exalted associations, as "patriarchs" "kings," "seers," &c.; "kings" will take the strongest emphasis as it is representative of general greatness. "Hills," "vales," "rivers" and "woods" take emphasis as representing classes. The 5th paragraph is of similar character. In the 4th line "dead" and "these" take the emphasis.

Par. 6, line 3.—"All that breathe" &c. All the sentence is emphatic, and as it refers to all that follows, "destiny" should have a rising inflection. The actions of the succeeding sentence take emphasis and the reading must become more solemn towards the close of the paragraph.

Par. 7. The method of reading this passage is indicated on page 33 of the Introduction. The rhetorical pauses and the laws of time (See Introduction) must be carefully observed, as hurried delivery will destroy the effect, yet the reading must not *drag*. If the passage be read with deep fervor, with intense feeling, the great art of "being slow" without "seeming slow," as suggested by G. H. Lewes in his "Actors and Acting," will be accomplished.

DR. JOHNSON AND LORD CHESTERFIELD.¹

Samuel Johnson was the son of a bookseller at Lichfield where he spent some time at school prior to his admission to Oxford. He was unable, from want of funds, to complete his university course, and for a short time endeavoured to make a living by teaching and doing literary work of an unpretentious kind. He afterwards kept a private school of his own, but in 1737 he took up his abode in London where he devoted himself entirely to literature. He did a great deal of work for the *Gentleman's Magazine* and published in 1749 his "Vanity of Human Wishes." In the following year he commenced the publication of *The*

¹ Philip Dormer Stanhope was one of the most noted public men of his time (1694-1773). He received a university education and was a somewhat accomplished scholar. In 1726 he entered the House of Lords as the Earl of Chesterfield, took an active part in politics against Sir Robert Walpole, and, under the administration which followed his, filled for a time the post of Lord-Lieutenant of Ireland. He was the friend, and sometimes the patron, of literary men, and was himself an author. The work he is best known by is the collection of "Letters to his Son," which show him to have been a calculating and somewhat unprincipled man of the world—a character fully borne out by the accounts given of his private life.

Rambler, a periodical in imitation of the *Spectator*, but it was allowed to drop in 1752. Meanwhile he had since 1747 been engaged in the compilation of his *English Dictionary* under a contract with certain booksellers, and this great work was completed and given to the world in 1755. Its appearance made an era in the study of English, if not in the history of the English language. It was full of imperfections, but the highest tribute to its general excellency is the fact that it has since been made the basis of every other *English Dictionary*. In 1758 he commenced a new and short-lived periodical, *The Idler*, and four years later, after long endurance of all the hardships of poverty, he was placed in a position of comparative comfort by the receipt of a royal pension of £300 a year. His celebrated tour amongst the western islands of Scotland, in company with Boswell his future biographer, was made in 1773. Six years later he began the last of his works, "*The Lives of the English Poets*," and after a long and painful illness he died in 1784 at the age of seventy five.* Dr. Johnson's judgment was in his own day as supreme in the literary as in the linguistic sphere, but in the former it has been less enduring. His canons of criticism soon lost their authority and his peculiar style never found an important school of imitators.

MY LORD,—I have lately been informed by the proprietor of *The World*³ that two papers in which my "*Dictionary*" is recommended to the public were written by your lordship. To be so distinguished is an honour which, being very little accustomed to favours from the great, I know not well how to receive, or in what terms to acknowledge.⁴

When, upon some slight encouragement,⁵ I first visited your lordship, I was overpowered, like the rest of mankind, by the enchantment of your address,⁶ and could not forbear to wish⁷ that I might boast myself *le vainqueur du vainqueur de la terre*⁸

* For an admirable account of Johnson's literary style see Macaulay's essay on "*Boswell's Life of Johnson*." In his letter to Lord Chesterfield he was undoubtedly surprised out of his silted affection by his feelings of anger and contempt, and therefore in it he appears at his best.

³ A journal published in London at that time.

⁴ Notice the peculiar structure of this somewhat involved sentence; notice also the studied courtesy with which the sarcasm is clothed.

⁵ At the suggestion of the publisher, Dodsley, Johnson in 1747 addressed the prospectus of his "*Dictionary*" to Lord Chesterfield, "then Secretary of State and the great contemporary Mæcenas." As Mæcenas, the personal friend and political adviser of Augustus, made himself famous by his patronage of Virgil and Horace, the compliment paid by Johnson to Chesterfield was a very high one, and the sense of humiliation on account of its failure to captivate would be all the more keen.

⁶ This tribute to Chesterfield's bearing and personal influence over others is not an exa geration.

⁷ The form "*wishing*" would have been more in accord with the usage of good writers now. For the relation between the two forms—the so-called infinitive with "*to*" and the so-called participle in "*ing*"—see Mason's *Grammar*, 196-200. Cf. Rushton's "*Rules and Cautions*," 29-36.

⁸ "*The conqueror of the conqueror of the world.*"

—that I might obtain that regard for which I saw the world contending; but I found my attendance so little encouraged that neither pride nor modesty would suffer me to continue it. When once I had addressed your lordship in public, I had exhausted all the art of pleasing which a retired and uncourtly scholar can possess. I had done all that I could; and no man is well pleased to have his all neglected, be it ever so little.

Seven years, my lord, have now passed since I waited in your outward rooms, or was repulsed from your door; during which time I have been pushing on my work through difficulties, of which it is useless to complain, and have brought it, at last, to the verge of publication,¹⁰ without one act of assistance, one word of encouragement, or one smile of favour. Such treatment I did not expect, for I never had a patron before.

The shepherd in Virgil grew at last acquainted with Love, and found him a native of the rocks.¹¹

Is not a patron, my lord, one who looks with unconcern on a man struggling for life in the water, and when he has reached the ground, encumbers him with help?¹² The notice which you have been pleased to take of my labors, had it been early, had been¹³ kind; but it has been delayed till I am indifferent, and cannot enjoy it; till I am solitary,¹⁴ and cannot impart it; till I am known, and do not want it. I hope it is no very cynical asperity, not to confess¹⁵ obligations when no benefit has been received, or to be¹⁵ unwilling that the public should consider me as owing to a patron that which Providence has enabled me to do for myself.¹⁶

⁹ Johnson's reference to his own manner is just as correct as his reference to that of Chesterfield, for they were the antipodes of each other. Johnson was needlessly coarse in his habits, and this to such an extent as to induce the belief that his coarseness, like his literary style, was an affectation. It is probable, however, that he uses the word here in the sense of "not accustomed to the usages of courts and courtiers."

¹⁰ This letter was written in 1754, a year before the "Dictionary" was published.

¹¹ The reference in this paragraph appears to be to the case of Gallus, a friend and fellow-poet of Virgil who devotes to him his tenth Eclogue. "Love" is here a person—the God of love.

¹² Name the figure of speech in this sentence. ¹³ Name the mood and tense.

¹⁴ His wife had died in 1752 ¹⁵ Give the grammatical relation of this infinitive.

¹⁶ Carlyle calls this letter "the far-famed blast of doom, proclaiming into the ear of

Having carried on my work thus far with so little obligation to any favourer of learning, I shall not be disappointed though I should conclude it, if less be possible, with less; for I have long been awakened from that dream of hope in which I once boasted myself with so much exultation, my lord,

Your lordship's most humble and obedient servant,

Samuel Johnson.

Lord Chesterfield, and, through him, of the listening world, that patronage should be no more." There can be no doubt that the patronage of kings and noblemen was, during and before Johnson's time, productive of great injury, as well as some benefit, to English literature, and it is evident that Johnson's pen was sharpened quite as much by indignation aroused against unjust favoritism in general, as by resentment at Chesterfield's treatment of himself.

THE DIVER.¹

Johann Christoph Friedrich von Schiller, a celebrated German poet, dramatist, and historian, was born in humble life at Marbach in 1759. By his talents he attracted the notice of the Duke of Württemberg, in whose service his father was, and who gave the boy a fair education. He studied at first for the legal profession but gave it up for medicine, which he practised for some time as an *attaché* of a regiment at Stuttgart. His *penchant* for writing poetry was strengthened by the study of the English dramatists, and in 1782 his first play, "The Robbers," was produced on the stage at Mannheim. He soon afterwards turned his undivided attention to literary work and rapidly produced several plays of minor importance. In 1787 he became acquainted with Göthe, and one of the most singular intimacies recorded in literary history was the result. In 1789 he removed to Jena, where he wrote his "Thirty Years' War," and some of his later plays. Amongst these are "Wallenstein," "Mary Stuart," "The Maid of Orleans," and "William Tell," the last being the best and most popular of all his dramatic works. Disease and overwork carried him off in 1805, while he was still in the prime of life and at the height of his literary activity. Schiller was one of the greatest of ballad writers and the best of his ballads is "The Diver," which, in the English version, holds a deservedly high place in public favour.

¹ This ballad is founded on an historical incident of the Middle Ages. About the year 1500, Frederick, king of Naples, curious to find out the real nature of the whirlpool celebrated under the name of "Charybdis," induced a celebrated diver, Nicholas "the Fish," to attempt its exploration. The diver perished in the attempt, and out of this very prosaic occurrence Schiller has woven a highly romantic story couched in noble verse. The English translation, which gives a very good idea of the force and rhythm of the original, is by the elder Lord Lytton, who himself holds a high position amongst English writers.

1. "Oh, where is the knight or the squire so bold
 As to dive to the howling Charybdis² below?—
 I cast in the whirlpool a goblet of gold, *Χαλκῶ = byawn.*
Ποιβδῖς = t. sea
ααφτ. down.
 And o'er it already the dark waters flow ;
 Whoever to me may the goblet bring,
 Shall have for his guerdon³ that gift of his king."⁴
2. He spoke, and the cup from the terrible steep,
 That, rugged and hoary, hung over the verge,
 Of the endless and measureless world of the deep,
 Swirled into the maelstrom⁵ that maddened the surge.
 "And where is the diver so stout to go⁶—
 I ask ye again—to the deep below?"
3. And the knights and the squires that gathered around,
 Stood silent—and fixed on the ocean their eyes ;
 They looked on the dismal and savage Profound,⁷
 And the peril chilled back every thought of the prize.
 And thrice spoke the monarch—"The cup to win,
 Is there never a wight⁸ who will venture in?"
4. And all as before heard in silence the king,
 Till a youth with an aspect unfearing but gentle,
 'Mid the tremulous squires—stepped out from the ring,

² The "Charybdis" is a dangerous whirlpool on the coast of Sicily, lying opposite to the rocks of "Scylla" on the coast of Italy. According to ancient mythology Charybdis was a metamorphosed female who three times a day swallowed the sea and vomited it forth again. The difficulty of avoiding "Scylla" without falling into "Charybdis" has passed into a proverb.

³ "Reward." The word "guerdon" has a curious history. It came into old English from the French and was a corruption of the low-Latin *wider-donum*, a hybrid word made up of the Latin *donum*, "a gift," and the old high German prefix *wider* (modern German *wieder*), "back," or "in return." Cf. the use of the Latin prefix *re* in such words as "reward," "recompense," and "remuneration."

⁴ These words are put in the mouth of king Frederick.

⁵ "Sank with a whirling motion into the whirlpool." The proper name "Maelstrom"—a noted whirlpool off the west coast of Norway—is here used as a common noun by antonomasia. (See Appendix B.)

⁶ Supply the ellipsis. ⁷ Equivalent to "abyss."

⁸ In its original form, "wight," this word was very common in Anglo-Saxon, and was applied to any living, or rather "moving," creature. It was much more common in old than in modern English, and hence is appropriate enough in ballad poetry.

- * Unbuckling his girdle, and doffing⁹ his mantle ;
And the murmuring crowd, as they parted asunder,
On the stately boy cast their looks of wonder.
5. As he strode to the marge¹⁰ of the summit, and gave
One glance on the gulf of that merciless main,
Lo ! the wave that for ever devours the wave,
Casts roaringly up the Charybdis again ;
And, as with the swell of the far thunder-boom,
Rushes foamingly forth from the heart of the gloom.¹¹
6. And it bubbles and seethes, and it hisses and roars,
As when fire is with water commixed and contending,
And the spray of its wrath to the welkin¹² up-soars,
And flood upon flood hurries on, never ending ;
And it never will rest, nor from travail be free,
Like a sea that is labouring the birth of a sea.
7. Yet, at length, comes a hll o'er the mighty commotion,
And dark through the whiteness, and still through the swell,
The whirlpool cleaves downward and downward in ocean
A yawning abyss, like the pathway to hell ;
The stiller and darker the farther it goes,
Sucked into that smoothness the breakers repose.¹³

9 "Doff" is compounded of "do" and "off", as "don" is of "do" and "on." "Do" has here the sense of "fasten," as it has still in "undo." In Anglo Saxon the "off" was separable from the "do," and was sometimes placed before it.

10 The edge of the rock. This is the French form from the same root as "margin." It was not uncommon in old English. Spenser speaks of the "upper marge" of a shield, and also of the "flowrie marge of a fresh stream."

11 Give the grammatical relation of the first "wave" in the third line of this stanza, and also of "Charybdis" and "rushes."

12 An older spelling of the word is "wel'ne," and a still older one, "woikne," meaning "clouds." The origin of the term is doubtful. Cf. the German for "clouds" -- *Wolken*.

13 The description contained in these two stanzas, though spirited, falls short of the original, especially in the onomatopoeic line which commences stanza 6, and which in German is:

"Und es walle, und siedet, und brauset, und zischt."

It is a curious circumstance that at the time Schiller penned this description he had never seen either a waterfall or a whirlpool. He admitted his indebtedness to the description of "Charybdis" contained in Homer's "Odyssey," Book xii., 234 *et seq.*, which Pope in his translation renders:

8. The youth gave his trust to his Maker ! Before
 That path through the riven abyss closed again,
 Hark ! a shriek from the gazers that circle the shore—
 And behold ! he is whirled in the grasp of the main !
 And o'er him the breakers mysteriously rolled,
 And the giant mouth closed on the swimmer so bold.
9. All was still on the height, save the murmur that went
 From the grave of the deep, sounding hollow and fell,¹⁴
 Or save when the tremulous, sighing lament
 Thrilled from lip untolip, "Gallant youth, fare thee well !"
 More hollow and more wails the deep on the ear¹⁵—
 More dread and more dread grows suspense in its fear.
10. "If thou shouldst in those waters thy diadem fling,¹⁶
 And cry, 'Who may find it shall win it and wear ;'
 God wot,¹⁷ though the prize were the crown of a king—
 A crown at such hazard were¹⁸ valued too dear.
 For never shall lips of the living reveal
 What the deeps that howl yonder in terror conceal.
11. Oh, many a bark, to that breast grappled fast,
 Has gone down to the fearful and fathomless grave ;
 Again, crashed together the keel and the mast,

"Dire Seyl'a there a scene of horror forms,
 And here Charybdis fills the deep with storms.
 When the tide rushes from her rumbling caves
 The rough rock roars ; tumultuous boil the waves :
 They toss, they foam, a wild confusion raise,
 Like waters bubbling o'er the fiery blaze ;
 Eternal mists obscure the aerial plain,
 And high above the rocks she spouts the main !
 When in her gulfs the rushing sea subsides,
 She drains the ocean with the reflux tides.
 The rock rebellows with a thundering sound ;
 Deep, wondrous deep below, appears the ground."

14 In Anglo Saxon "fel," meaning "fierce," "dire."

15 "More and more hollow." 16 The thought of the spectators.

17 Third singular present indicative of the verb "to wit," meaning "to know." The Anglo Saxon form of the infinitive was "witan," and "wot" seems to be really an old past form used as a present one. From the same root are derived "wit," "witness," "wise," and "wizard."

18 Give mood and tense.

To be seen tossed aloft in the glee of the wave !"
 Like the growth of a storm ever louder and clearer,
 Grows the roar of the gulf rising nearer and nearer.

12. And it bubbles and seethes, and it hisses and roars,
 As when fire is with water commixed and contending ;
 And the spray of its wrath to the welkin up-soars,
 And flood upon flood hurries on, never ending,
 And as with the swell of the far thunder-boom,
 Rushes roaringly forth from the heart of the gloom.

13. And lo ! from the heart of that far-floating gloom,
 Like the wing of the cygnet—what gleams on the sea ?
 Lo ! an arm and a neck glancing up from the tomb !
 Steering stalwart¹⁹ and shoreward. O joy it is he !
 The left hand is lifted in triumph ; behold,
 It waves as a trophy the goblet of gold ! *Τροπαι = a turn*.

14. And he breathed deep, and he breathed long,
 And he greeted the heavenly ~~delight~~ of the day,
 They gaze on each other—they shout as they throng—
 " He lives—lo, the ocean has rendered its prey !
 And safe from the whirlpool and free from the grave,
 Comes back to the daylight the soul of the brave !"

15. And he comes, with the crowd in their clamour and glee ;
 And the goblet his daring has won from the water,
 He lifts to the king as he sinks on his knee—
 And the king from ~~her~~ maidens has beckoned his daughter.
 She pours to the boy the bright wine which they bring,
 And thus spoke the Diver²⁰—" Long life to the King !"

¹⁹ The origin of "stalwart" is a matter of dispute, but Skeat prefers the Anglo-Saxon "sreclan," to steal, and "woth" worthy. The literal meaning of "stalwart", with such a derivation, would be "good at stealing;" hence the secondary meaning, "stout" or "brave."

²⁰ Notice the changes of tense in stanzas 13-15.

16. "Happy they whom the rose-hues of daylight rejoice,
The air and the sky that to mortals are given!
May the horror below nevermore find a voice—
Nor man stretch too far the wide mercy of heaven!²¹
Nevermore, nevermore may he lift from the sight
The veil which is woven with terror and night!
17. "Quick brightening like lightning the ocean rushed o'er me.
Wild floating, borne down fathom-deep from the day;
Till a torrent rushed out on the torrents that bore me,
And doubled the tempest that whirled me away.
Vain, vain was my struggle—the circle had won me,
Round and round in its dance the mad element spun me.
18. "From the deep, then I called upon God, and He heard me;
In the dread of my need, He vouchsafed²² to mine eye
A rock jutting out from the grave that interred²³ me;
I sprung there, I clung there, and death passed me by.
And lo! where the goblet gleamed through the abyss,
By a coral reef saved from the far Fathomless.²⁴
19. "Below, at the foot of that precipice drear,
Spread the gloomy, and purple, and pathless Obscure!²⁵
A silence of horror that slept on the ear,
That the eye more appalled might the horror endure;
Salamander,²⁶ snake, dragon—vast reptiles that dwell
In the deep—coiled about the grim jaws of their hell.

²¹ A more literal rendering of the imperative of the original would be:

"Let not man stretch too far the wide mercy of heaven;
Nevermore, nevermore, let him lift from the sight."

²² "Vouchsafe" is made up of the two words "vouch" and "safe," and means to "warrant safe," and hence to "grant." In old English the words were usually kept separate, and sometimes the "safe" came first. "Vouch" is from the Latin *vocare*, to call, through the French *voucher*, to cite.

²³ To "inter" is, properly speaking, the act of those who place a body in the grave.

²⁴ Cf. the "Profound" in stanza 3. What governs the sentence: "Where . . . abyss."

²⁵ See Note 24. This use of the adjective for a noun is in imitation of the German usage.

²⁶ Parse these nouns.

20. "Dark crawled, glided dark,²⁷ the unspeakable swarms,
 Clumped together in masses, misshapen and vast ;
 Here clung and here bristled the fashionless forms ;
 Here the dark moving bulk of the hammer-fish passed ;
 And with teeth grinning white, and a menacing motion,
 Went the terrible shark—the hyena of ocean.
21. "There I hung, and the awe gathered icily o'er me,
 So far from the earth, where man's help there was none !
 The one human thing, with the goblins²⁸ before me—
 Alone—in a loneliness²⁹ so ghastly—ALONE !
 Deep under the reach of the sweet living breath,
 And begirt with the broods of the desert of Death.
22. "Methought, as I gazed through the darkness, that now
 It³¹ saw—a dread hundred-limbed creature—its prey !
 And darted, devouring ; I sprang from the bough
 Of the coral, and swept on the horrible way ;
 And the whirl of the mighty wave seized me once more,
 It seized me to save me, and dash to the shore."
23. On the youth gazed the monarch, and marvelled : quoth he,
 "Bold diver, the goblet I promised is thine ;
 And this ring I will give, a fresh guerdon to thee—
 Never jewels more precious shone up from the mine—
 If thou'lt bring me fresh tidings, and venture again,
 To say what lies hid in the innermost³² main !"

27 What figure of speech is here used ? 28 Explain the construction.

29 This word comes from the Greek *kobalos*, an impudent fellow, a sprite. It has passed through the low Latin *gobelinus*, the French *gobelin*, and the old English "gobeline" into its present form. Spenser, with his usual disregard of orthography, spells it "gobbeline".

30 The ordinary form is "loneliness". Notice the alliteration ; see Appendix A.

31 The polypus of the ancients ; the modern devil-fish.

32 The true composition of this word is concealed by dialectic corruption. The syllable "most" is not the ordinary superlative "most", but a double superlative suffix. In Anglo-Saxon, as in other Aryan languages, there were two modes of marking the superlative degree, (1) by means of "in" as in the Latin *optimus*, and (2) by the ordinary "est". The old form of the superlative of "in" was "innemest" (now corrupted into "inmost", and for this was substituted the comparative "inner" with both of the above superlative endings attached. The word is therefore doubly corrupt.

21. Then out spake the daughter in tender emotion—

“ Ah ! father, my father, what more can there rest ³³ *ellips.*
reap. Enough of this sport with the pitiless ocean—”

He has served thee as none would, ³² thyself hast confest. ³⁴ *us.*
 If nothing can slake ³⁵ thy wild thirst of desire, *met.*
 Let thy knights put to shame the exploit of the squire !”

25. The king seized the goblet, he swung it on high,
 And whirling, it fell in the roar of the tide !

only “ But ³⁶ bring back that goblet again to my eye,
 And I'll hold thee ³⁷ the dearest that rides by my side ;
 And thine arms shall embrace as ³⁸ thy bride, I decree,
 The maiden whose pity now pleadeth for thee.”

26. And heaven, as he listened, spoke out from the space, ³⁸
 And the hope that makes heroes shot flame from his eyes ;
 He gazed on the blush in that beautiful face—
 It pales—at the feet of her father she lies !
 How priceless the guerdon ! a moment—a breath—
 And headlong he plunges to life and to death !

27. They hear the loud surges sweep back in their swell,
 Their coming the thunder-sound heralds along !
 Fond eyes yet are tracking the spot where he fell. ³⁹
 They come, the wild waters, in tumult and throng,
 Roaring up to the cliff—roaring back as before,
 But no wave ever brings the lost youth to the shore !

Schiller.

³³ “Rest”, as a substantive, in the sense of “remainder”, is still quite common, but “rest” as a verb, in the sense of “remain,” is almost obsolete. It was, however, quite common so late as the Elizabethan era. It is derived from the Latin *restare*, through the French *rester*, to remain.

³⁴ Supply the ellipsis in these two lines.

³⁵ A doublet of “slack,” and the older form of the two.

³⁶ See Mason's Grammar, 534-535.

³⁷ Supply the ellipsis.

³⁸ The translator has introduced thunder as part of the “machinery” of the ballad ; the meaning of the line in the original is that “his soul was seized with a heavenly force,” namely, that of love for the king's daughter and of the resolution to win her.

³⁹ In the original the maiden “bends over with loving look”. The specific reference to her adds to the interest of the situation so graphically described.

HINTS FOR READING.

Three characters are introduced into this poem. The king, hard, selfish, and unfeeling; his daughter, gentle and pitiful; and the diver, brave, and "trusting to his Maker." The spirit and manner of each character must be assumed or impersonated in the reading.

Verse 1: When the king speaks, the manner is commanding, almost rough, and without any show of feeling.

Verse 2: Fling the imaginary cup away, and speak the king's words boldly and defiantly.

Verses 3 and 4 are read more quietly to illustrate the silence of the assembly and the unostentatious courage of the youth.

Verse 5: Line 3 to the end must be read higher and bolder.

Verse 6: Imitated modulation should be applied to this stanza on such words as "seethes," "lisses," "roars." The verse must be read with animation imitative of the actions described.

Verse 7: Again assume a calmer tone, but increase the force in the fourth line, giving emphasis to "hell" with falling inflection.

Verse 8: Raise the eyes upward to "Maker." Read lines 3 and 4 high and startling, as in terror, but read lines 5 and 6 most deeply and solemnly.

Verses 9 and 10: Sustain the same feeling of awe and mysteriousness, as if waiting the result with fear. In verse 10, line 2, read the quotation higher, with a rising inflection on "wear." In line 3, emphasise "king," and in line 4, emphasise "crown."

Verse 11: The first four lines are exclamatory and grave, and must therefore take a rising inflection; read these lines in deeper pitch; read the remainder of the verse higher and with more fire.

Verse 12: The reading is similar to that of the latter part of verse 11.

Verse 13: Begin higher and louder, and read "what gleams," etc., quickly, but more loudly. In line 4 read similarly "O joy, etc." In line 6 give some emphasis to "trophy;" pause and increase the force on "goblet of gold."

Verse 14: Read the first two lines more softly, and as if gasping for breath, looking upwards. Emphasise "lives," and read the last three lines with excited feeling, with emphasis and pause on "back," "daylight," "soul," and "brave."

Verse 15: An important verse, every line being characteristic. Line 1 begins gently but advances to excitement. Line 2: "daring" takes emphasis. Line 3 is marked by a tone of proud courtesy and respect. Lines 4 and 5 den and firmness combined with womanly gentleness, and the quotation on line 6 must be spoken with warmth, tempered by respect.

Verse 16 must be read solemnly. Line 3 requires a deeper pitch. Line 5: emphasise the second "nevermore."

Verse 17 must be read in higher pitch and faster,—especially the similes,—and with warmth.

Verse 18: Begin in deeper pitch with emphasis on "God;" read "he heard me" with fervor, with emphasis on "heard;" and emphasise "rock." In lines 3 and 4 quicken the time, but read "and death," etc., slower and deeper. Line 5: higher pitch with warmth.

Verses 19 and 20 must be read in deeper pitch, expressive of horror. Give emphasis to "horror endure" in verse 19. Name the objects of horror with aspirated emphasis; emphasise "shark" and "Lyena," verse 20.

Verse 21: Read this again with deep solemnity and awe; read the last "a'cre," line 4 with tremulous emphasis and prolonged time.

Verse 22: Terror prevails in this verse. "It" in the second line must have great emphasis, with tremor and shudder, pausing after it; emphasise "hundred lined."

Verse 23: The king's speech has now less of command and more of respect in its tone; emphasise "thine," "ring," "fresh," "again," and with increased force "innermost."

Verse 24: Read this verse with great warmth, but in softer tones; emphasise the second "father" and "more"; also "enough," "none," "nothing" and especially "knights;" the expression of the last word should be one of "scorn" for their cowardice. The maiden loves the diver.

Verse 25: Read this verse with excitement; the diver is animated with the hope of so rich a reward. In line 6 read "to life" with force and warmth; pause, and finish in lower pitch solemnly and slowly.

Verse 27: Begin this verse louder; soften the tone in line 3, but resume force in lines 4 and 5, and read line 6 in deep and solemn tones; giving "shore" a rising inflection, as it is more an exclamatory than an assertive sentence.

THE SPIRIT OF COLONIAL LIBERTY.¹

Edmund Burke was during a period of great political and intellectual activity—the latter half of the 18th century—the peer of the foremost statesmen and the foremost literary men of the day. He was born in 1730 in the city of Dublin where his father was a practising attorney. At the age of eighteen he took his degree after spending the usual time in Trinity College, Dublin, and he then commenced the study of law, migrating to London for that purpose. He was never called to the bar, as literature had too strong an attraction for him, but he never lost his

1. The above extract is from one of a series of speeches delivered by Burke during the troubles which led to the successful revolt of the American colonies. In 1765 the Grenville ministry induced the British Parliament to pass the well-known "Stamp Act," against the protests of both Rockingham and Burke. This act was repealed in the following year, after having by its temporary operation aroused a great deal of irritation in the colonies. In 1767 Parliament adopted the policy of taxing the colonists by customs duties without giving them any voice in the imposition of the tax. In 1770 Burke moved certain resolutions relating to the "disorders in America," but without attempting on that occasion to deal with the merits of the dispute between the colonists and Parliament. On the 19th of April 1774 Mr. Fuller moved in the House of Commons a resolution which contemplated the repeal of the offensive duty on tea. In support of this motion Burke made a long speech in which he reviewed the various phases of colonial policy up to that time and embodied sounder principles of taxation than he had previously enunciated. The motion was negatived by a large majority and the troubles in America continued and increased. A few days afterwards he protested against the passage of an Act depriving Massachusetts of her chartered rights. In 1775 he made several speeches in favor of adopting a conciliatory policy towards the colonies. The most important of these, and one of the best speeches he ever made, was the one "On Conciliation" from which the extract is taken. It was made on the 22nd of March in support of a series of resolutions submitted by himself in the course of which he laid down the principle that it was wrong to tax the colonists without granting them representation in Parliament, and proposed the repeal of the legislation which had excited them to the verge of rebellion. Although not necessary for the explanation of the above speech it is interesting to remember that Burke's efforts at conciliation did

respect for a legal training as an instrument of mental discipline.² His first important work was his essay on "The Sublime and the Beautiful," which brought him into intimate relation with the foremost writers of the day, including Johnson and Goldsmith. In 1759 he became editor of the *Annual Register*, the publication of which was begun at his instance, and with which he was connected for many years. In 1761 "Single-speech" Hamilton became secretary to the Lord Lieutenant of Ireland and Burke became Hamilton's private secretary, but a better opening was made for him when three years later he was attached in the same capacity to the Marquis of Rockingham on the latter's accession to the Premiership. In 1765, through the influence of his employer he became member of the House of Commons for Wendover and from that time forward he held a foremost position amongst the orators of the day. He was strongly opposed to the harsh measures which ultimately drove the American colonists into successful rebellion, and was as fearless in his vindication of the rights of the disaffected subjects as he was sound in his views of the relation which ought to subsist between the colonies and the mother country. Burke took office in 1782 as a member of the second Rockingham Ministry, but was, along with Fox, driven from power in 1784. For some time afterwards the state of India occupied his attention, and in 1788 he was selected to carry out the impeachment of Warren Hastings for acts of maladministration committed while he was Governor-General of that country. Though the impeachment ended in an acquittal, Burke's masterly presentation of his case remains the greatest effort of the kind ever made. The outbreak of the French Revolution was the means of alienating Burke from Fox and his other Liberal associates. They disliked the popular excesses which accompanied it but looked with favour on the movement he saw in it nothing but evil and used both tongue and pen to arouse popular feeling in England against the Red Republicans. His "Reflections," published in 1790, secured for him a royal pension and in 1794 he retired into private life. His last years were rendered gloomy by separation from friends and by domestic affliction. He died in 1797 at Beaconsfield, an estate in Buckinghamshire, which he had purchased thirty years before, and on which much of his time had been spent.

These, sir, are my reasons³ for not entertaining that high opinion of untried force by which many gentlemen, for whose sentiments in other particulars I have great respect, seem to be

not end with it. Towards the close of the same year he brought in a bill for the purpose of repealing the detested fiscal laws. A year later he supported a motion that the House of Commons should go into committee "to consider of the revival" of the obnoxious Acts. This motion was negatived by two to one. Meanwhile the Declaration of Independence had been signed and war was resolved upon on both sides. In February 1778 Burke made one of his best speeches against employing the Indians to fight against the colonists, but only a meagre report of this address has been preserved. Like the one on "conciliation" it was delivered with closed doors. In December 1778 he openly advocated, as a matter of necessity, the recognition of the independence of the colonies.

² See the text of the above extract.

³ The "reasons" given by Burke for not resorting to military coercion of the colonists were these: (1) The use of force would be temporary while the cause of the trouble

so greatly captivated. But there is still behind a third consideration concerning this object, which serves to determine my opinion on the sort of policy which ought to be pursued in the management of America, even more than its population and its commerce,—I mean its *temper and character*.

In this character of the Americans, a love of freedom is the predominating feature which marks and distinguishes the whole; and as an ardent is always a jealous affection, your colonies become suspicious, restive, and untractable whenever they see the least attempt to wrest from them by force, or shuffle from them by chicane,⁴ what they think the only advantage worth living for. This fierce spirit of liberty is stronger in the English colonies probably than in any other people of the earth; and this from a great variety of powerful causes; which, to understand⁵ the true temper of their minds, and the direction which this spirit takes, it will not be amiss to lay open somewhat more largely.

First, the people of the colonies are descendants of Englishmen. England, sir, is a nation which still, I hope, respects, and formerly adored, her freedom.⁶ The colonists emigrated from you when this part of your character was most predominant; and they took this bias and direction the moment they parted from your hands.⁷ They are therefore not only devoted to liberty, but to liberty according to English ideas and on English

would be permanent: (2) It would be uncertain, and should be kept for a last resort; (3) It would injure America and make it less valuable as a possession; (4) It would be an entirely new departure in the mode of governing British colonies.

⁴ This is a purely French word meaning "deception." Burke in his speech on "Economic Reform" uses it as a verb: "many who choose to chicaner." It is sometimes derived from the Latin word *ciccum* a trifle, the original meaning, on this view, being "a quarrel about trifles." Others derive it from a Byzantine Greek word, *tzukanion*, and more remotely from the Persian *chawan*, a club or bat used in playing "polo." On this view the original idea of "chicaner" was that of cheating at play.

⁵ Infinitive of purpose: "In order to understand."

⁶ The orator here contrasts the subserviency of Parliament to the Court—the "Jingoism"—in his own day with the more robust spirit which led to the dethronement and execution of Charles I. and the expulsion of James II. It is not a little curious that he should himself have subsequently lost his faith in "the people," and been converted by the natural excesses of the French Revolution into one of the most reactionary of statesmen.

⁷ The American colonies that took the lead in the Revolutionary War were those of New England, which were founded chiefly by Puritan exiles driven from England during the reign of Charles I. by the statute of Strafford and the persecutions of Laud.

principles. Abstract liberty, like other mere abstractions, is not to be found. Liberty inheres in some sensible object; and every nation has formed to itself some favourite point which, by way of eminence, becomes the criterion of their⁸ happiness. It happened, you know, sir, that the great contests for freedom in this country were from the earliest times chiefly upon the question of taxing. Most of the contests in the ancient commonwealths turned primarily on the right of election of magistrates, or on the balance among the several orders of the State. The question of money was not with them so immediate. But in England it was otherwise.⁹ On this point of taxes the ablest pens and most eloquent tongues have been exercised; the greatest spirits have acted and suffered. In order to give the fullest satisfaction concerning the importance of this point, it was not only necessary for those who in argument defended the excellence of the English Constitution to insist on this privilege of granting money as a dry point of fact, and to prove that the right had been acknowledged, in ancient parchments and blind usages, to reside in a certain body called a House of Commons. They went much further; they attempted to prove, and they succeeded, that in theory it ought to be so, from the particular nature of a House of Commons, as an immediate representative of the people; whether the old records had delivered this oracle or not. They took infinite pains to inculcate, as a fundamental principle, that in all monarchies the people must in effect themselves, mediately or immediately, possess the power of granting their own money, or no shadow of liberty could subsist.¹⁰ The colonies draw from you, as with their life-blood, these ideas and principles. Their love of liberty, as with you, fixed and

⁸ As this is one of the speeches revised by Burke and printed during his lifetime he is himself responsible for this slip in grammar.

⁹ For the truth of this statement see Hallam's "*Middle Ages*" chap viii and his "*Constitutional History of England*." The alleged royal right of taxation culminated in the claim of Charles I. to "ship-money" and was finally disposed of by the civil war of which it was the main *cau e*.

¹⁰ This is simply a paraphrase of the language used by Pym, Hampden, and other statesmen of the Stuart period. One of them, Sir John Eliot, died while imprisoned in the Tower for his bold stand in favor of the privileges of the House of Commons.

attached on this specific point of taxing. Liberty might be safe, or might be endangered, in twenty other particulars, without their being much pleased or alarmed. Here they felt its pulse; and as they found that beat, they thought themselves sick or sound.¹¹ I do not say whether they were right or wrong in applying your general arguments to their own case.¹² It is not easy, indeed, to make a monopoly of theorems and corollaries. The fact is that they did thus apply those general arguments; and your mode of governing them, whether through lenity or indolence, through wisdom or mistake, confirmed them in the imagination that they, as well as you, had an interest in these common principles.

They were further confirmed in this pleasing error¹³ by the form of their provincial legislative assemblies. Their governments are popular in a high degree; some are merely popular; in all, the popular representative is the most weighty;¹⁴ and this share of the people in their ordinary government never fails to inspire them with lofty sentiments, and with a strong aversion from¹⁵ whatever tends to deprive them of their chief importance.

* * * * *

Permit me, sir, to add another circumstance in our colonies which contributes no mean part towards the growth and effect of this untractable spirit. I mean their education. In no country perhaps in the world is the law so general a study.¹⁷

¹¹ Point out the figure of speech.

¹² To have contended that the colonists were right would have prejudiced the immediate object Burke had in view, namely, to secure the adoption of a policy of conciliation; but there can be no doubt of his conviction that they were quite justified in their application of the lessons taught by English constitutional struggles.

¹³ By a simple oratorical artifice the speaker throws on the British Parliament itself the blame, if any there were, for the impression on the part of the colonies that they should not be taxed without their consent.

¹⁴ "Popular" is used here in the sense of emanating from and representing the people. The governments of the New England colonies were purely popular or democratic. Some provinces, like Pennsylvania and Maryland, had proprietary governments; and others, such as Virginia and the Carolinas, were governed under the authority of royal charters.

¹⁵ The more recent and less correct usage is "aversion to."

¹⁶ The passage omitted has reference to the effect of religion and slavery in fostering the love of liberty.

¹⁷ This statement is probably just as true now as it was when Burke made it. It is

The profession itself is numerous and powerful; and in most provinces it takes the lead. The greater number of the Deputies sent to the Congress¹⁸ were lawyers. But all who read (and most do read) endeavour to obtain some smattering in that science. I have been told by an eminent bookseller that in no branch of his business, after tracts of popular devotion, were so many books as those on the law exported to the plantations.¹⁹ The colonists have now fallen into the way of printing them for their own use. I hear that they have sold nearly as many of Blackstone's *Commentaries*²⁰ in America as in England. General Gage marks out this disposition very particularly in a letter on your table. He states that all the people in his government are lawyers, or smatterers in law; and that in Boston they have been enabled, by successful chicane, wholly to evade many parts of one of your capital penal constitutions.²¹ The smartness of

worthy of note that British and Canadian jurists and courts of law have learned to recognize the importance of decisions in United States cases, which are now cited much more frequently as precedents than they formerly were.

18 Prior to September, 1774, though there had been concerted action amongst the people of the different colonies in their resistance to tyrannical measures, there had been no general meeting of delegates from all the Provinces. On the fifth of that month the first "Congress" met at Philadelphia and it continued in session with closed doors till the 26th of October. During that time it adopted a declaration of colonial rights, grievances, and policy, and it drew up a respectful but firm address to the King, an equally respectful address of expostulation to the British people, and a stirring appeal to the colonists. This is the "Congress" which Burke describes as made up largely of lawyers. The number of members was 55, all the colonies but Georgia having sent delegates.

19 "Plantations" is here used for "colonies." The word is used in the same sense by other writers, but it is not very clear how it came to have that meaning. It may be merely the analogue of "colony," formed from the verb to "plant," as the latter is from the Latin *colere*, to till. On the other hand, as the southern colonies were, like the British West Indies, largely made up of extensive estates planted with sugar cane, tobacco, etc., the word may have been used at first by synecdoche for "settlement." This view derives some color from the fact that the term "plantation" was not applied to any British colonies except those in America and the West Indies.

20 Sir William Blackstone, one of the most eminent of English jurists, was, when this speech was delivered, a judge of the English Court of Common Pleas. After serving for some time in Parliament he had been raised to the Bench in 1770. He died in 1780 at the age of fifty-seven, leaving behind him a work which has made his name familiar to all students of law, his "Commentaries on the Laws of England." Though he had to deal with a state of society quite different from that found in America with the freedom of the latter from feudal customs, his observations on the principles of law are still valued by the legal profession in both Canada and the United States.

21 "Constitution" is here used in the sense of "decree" or "enactment." The "penal constitutions" referred to were a series of parliamentary enactments directed against the liberty of the people of Massachusetts in general and of Boston, the capital, in particular. They were of the most arbitrary and unjustifiable kind, and were the immediate occasion of the revolutionary war. By one Act the harbor of Boston was shut up, and by another a part of the representative constitution was annulled

debate will say that this knowledge ought to teach them more clearly the rights of legislature,²² their obligations to obedience, and the penalties of rebellion. All this is mighty well.²³ But my honourable and learned friend on the floor, who condescends to mark what I say for animalversion,²⁴ will disdain that ground. He has heard, as well as I, that when great honours and great emoluments do not win over this knowledge to the service of the State, it is a formidable adversary to government. If the spirit be not tamed and broken by these happy methods,²⁵ it is stubborn and litigious. *About studia in mores.*²⁶ This study renders men acute, inquisitive, dexterous, prompt in attack, ready in defence, full of resources. In other countries, the people, more simple and of a less mercurial²⁷ cast, judge of an ill-principle in government only by an actual grievance; here they anticipate the evil, and judge of the pressure of the grievance by the badness of the principle. They augur misgovernment at a distance, and snuff the approach of tyranny in every tainted breeze.²⁸

and the right of holding "town meetings" was practically taken away. Burke refers to the second of these Acts, and more particularly to the entailment of the right to hold public meetings. General Gage, a good-natured, ease-loving soldier, arrived on the 17th of May, 1774, at Boston in the capacity of Commander-in-Chief. His proclamation giving effect to the enactment prohibited the calling of town meetings after the first of August. The Bostonians, however, evaded the proclamation by holding a meeting before that date and adjourning it to a later day. The adjourned meeting, according to "Boston chicane," was legal because it had not been "called," and when Gen. Gage in a quandary laid the matter before his Council for advice, he received the reply that the point was one of "law," and should be referred to the Crown lawyers. In this way an important respite was secured.

²² "Legislature" seems to be here used as the equivalent of "Parliament."

²³ An expression which would now-a-days be described as "slang."

²⁴ Referring to some one who was taking notes for the purpose of replying to him.

²⁵ That is, by the discipline of legal study and practice.

²⁶ "Manners are influenced by studies." This is a quotation from Bacon's "Essay" treating of "studies."

²⁷ An adjective formed from "Mercury," the name of one of the Roman deities. He was the god of trade and gain, and his name was derived from *merc.* which is also the root of the Latin *merx*, merchandise. The Romans of later times attributed to Mercury some of the characteristics of the Greek god "Hermes," amongst them swiftness in his movements, Hermes being the messenger of the gods. Hence the name "mercury" was given to the very volatile metal, quicksilver and "mercurial" is applied to temperaments in the sense of "volatile," "flighty," or "excitable."

²⁸ The original derivation of "augur," is matter of conjecture. The verb is from the name "augur" applied to a class of Roman soothsayers who interpreted the will of the gods by watching the flight and singing of birds. Hence "to augur" means simply "to discern."

Point out the figures of speech in this sentence.

The last cause of this disobedient spirit in the colonies is hardly less powerful than the rest, as it is not merely moral,²⁹ but laid deep in the natural constitution of things. Three thousand miles of ocean lie between you and them.³⁰ No contrivance can prevent the effect of this distance in weakening government. Seas roll, and months pass, between the order and the execution; and the want of a speedy explanation of a single point is enough to defeat a whole system. You have, indeed, winged ministers of vengeance, who carry your bolts in their pounces to the remotest verge of the sea.³¹ But there a power steps in that limits the arrogance of raging passions and furious elements, and says, "So far shalt thou go, and no farther."³² Who are you, that you should fret and rage, and bite the chains of Nature? Nothing worse happens to you than does to all nations who have extensive empire; and it happens in all the forms into which empire can be thrown.³³ In large bodies, the circulation of power must be less vigorous at the extremities. Nature has said it. The Turk cannot govern Egypt, and Arabia, and Curdistan as he governs Thrace; nor has he the same

²⁹ As distinguished from "physical."

³⁰ In their appeal to the people of Great Britain, the Congress of 1775 said: "Can the intervention of the sea that divides us cause disparity of rights; or can any reason be given why English subjects who live three thousand miles distant from the royal palace should enjoy less liberty than those who are three hundred miles distant from it? Reason looks with indignation on such distinctions, and freemen can never perceive their propriety." Burke makes a different use in his argument of the fact that an ocean intervenes between England and her colonies. The colonists point to it as making no moral difference between their position and that of subjects at home; he points to it as making a great physical difference.

³¹ This sentence is highly figurative. The "winged messengers" referred to are ships of war which were then, and for a long time afterwards, propelled entirely by means of sails. "Pounces" is here used in the sense of "talons," the ships being compared to the eagle. The "bird of Jove" was represented by the Greek sculptors as holding a thunderbolt in his claws. The precise etymology of "pounce" in this sense is not quite certain. Some derive it from a Low Latin verb akin to *punctum*, to prick; others from the Norman-French *ponce*, the hand, corrupted from the Latin *pinus*, the fist. "Pounce" in the sense of cloth into which eyelet holes have been pierced occurs in early English. Spenser, in the "Faerie Queene," Book I., Canto xi, Stanza 19, compares the dragon carrying the knight and his horse in flight to an overweighted bird of prey:

"As hagar hauke, presuming to contend
With hardy fowle above his able might,
His wearie pounces all in vaine doth spend
To trusse the pray too heavy for his flight;
Which, coming down to ground, does free it selfe by flight."

³² Cf. Job xxxviii, 11.

³³ That is, whatever the form of government may be. Compare with the instances cited by the speaker the history of the colonial empires of Greece and Rome

dominion in Crimea and Algiers which he has at Brusa and Smyrna.³⁴ Despotism itself is obliged to truck and huckster.³⁵ The Sultan gets such obedience as he can. He governs with a loose rein, that he may govern at all; and the whole of the force and vigour of his authority in his centre is derived from a prudent relaxation in all his borders. Spain, in her provinces, is, perhaps, not so well obeyed as you are in yours. She complies too; she submits; she watches times.³⁶ This is the immutable condition, the eternal law, of extensive and detached empire.³⁷

Burke.

³⁴ In a general way this half prediction of Burke's has been borne out by history, and it seems destined to a still more complete fulfilment, though the hold of the Turks on Thrace is seemingly slighter than their hold on Arabia. The Crimea has been held by Russia since 1791; Algeria was annexed to France in 1842.

³⁵ Instead of dictating. Each of these words means to "barter," or "trade." The origin of "truck" is quite uncertain, but it is in common use in this country in connection with the system of paying workmen in goods instead of cash. "Huckster" is undoubtedly derived from the Low German (or Dutch) *hucken*, to stoop. A "huckster" meant originally a pedlar of small wares which he carried in a package on his back, the name being no doubt suggested by the fact of his bending under his burden. The word seems to have been imported about the beginning of the 13th century from the Netherlands, *ster* being a Dutch as well as an English termination. It does not appear in Anglo-Saxon. "Huckster" is analogous to "spinster," "songster," etc., and is really a feminine form, the masculine being "hawker," probably a corruption of a now obsolete "*hucker*." The distinction between the Anglo-Saxon masculine termination "*er*" and the feminine "*ster*" was maintained to the end of the 13th century. During the 14th century "*ster*" gave way to some extent to the Norman-French *ess* as a feminine termination, and words ending in "*ster*" began to be applied indifferently to either sex. "Spinster" is now the only one exclusively feminine, but according to Dr. Morris the masculine signification of "huckster" is comparatively recent. "Songstress" and "seamstress" are really, in form, double feminines.

³⁶ Notice the peculiar force given to the description by this iterative form of the assertion. For the name of the figure see Appendix B.

³⁷ In spite of the unquestionable oratorical pre-eminence of Burke, readers of his speeches cannot but feel the aptness of at least some of the lines in the description given of him by Goldsmith in his playful poem, "Retaliation":

Here lies our good Edmund whose genius was such,
We scarcely can praise it, or blame it too much;
Who, too deep for his hearers, still went on refining,
And thought of convincing, while they thought of dining.
Though equal to all things for all things unfit;
Too nice for a statesman, too proud for a wit;
For a patriot too cool; for a drudge disobedient;
And too fond of the *right* to pursue the *expedient*.

MORTALITY.¹

William Knox was born in 1780 in Roxburghshire, Scotland, where his father was a respectable farmer. The latter, on retiring from that occupation, took up the calling of a shopkeeper in Edinburgh, and at his residence there his talented son died in 1825. Knox was unfortunately addicted to habits of dissipation, and therefore did comparatively little work of a high order, but he has left enough to afford some idea of what he might have accomplished under more favorable conditions. His poems were all lyrical² in form, and were published in a small volume entitled "Songs of Israel," most of them being paraphrases more or less liberal of passages of Scripture.

1. Oh, why should the spirit of mortal be proud?
Like a fast-flitting meteor, a swift-flying cloud,
A flash of the lightning, a break of the wave,
Man passes from life to his rest in the grave.³
2. The leaves of the oak and the willow shall fade,
Be scattered around and together be laid;⁴

¹ This beautiful poem was a great favourite with the late President Lincoln, who was in the habit of frequently repeating it. He is said to have done so while in a more than usually melancholy mood, a few hours before he was assassinated. The habit referred to caused the authorship of the poem to be attributed to him by some American journals, and led to his publishing a disclaimer of the honor.

² See Appendix A.

³ Name the figures used here and discuss the appropriateness of the comparisons.

The grave is spoken of as a place of rest in Job iii, 13—19; xiv, 12—13; xvii, 13—16; and John xi, 11—13. Contrast the soliloquy on suicide, "Hamlet," Act III., sc. 1. Man's life is compared to a cloud in Job vii, 9.

⁴ Cf. Isaiah i. 30; xxxiv, 4; lxiv, 6. See also Ecclesiasticus xiv, 16: "As of the green leaves on a thick tree, some fall and some grow: so is the generation of flesh and blood; one cometh to an end and another is born."

Homer makes one of his heroes compare the race of men to leaves; the passage ("Iliad" VI, 146—149) is thus rendered by Pope:

"Like leaves on trees the race of man is found,
Now green in youth, now withering on the ground;
Another race the following spring supplies;
They fall successive and successive rise:
So generations in their course decay;
So flourish these when those are pass'd away."

Horace in his "Ars Poetica," (58—63) has the following:

Licuit semperque licebit
Signatum præsente notæ producere nomen.
Ut sylvæ foliis pronos mutantur in annos,
Prima cadunt; ita verbarum vetus interit ætas,
Et juvenum ritu florent modo nata vigentque,
Debemur morte nos nostraque.

Which is rendered by Sir Theodore Martin:—

A word that bears the impress of its day
As current coin will always find its way.

And the young and the old, and the low and the high,
Shall moulder to dust and together shall lie.⁵

3. The child that a mother attended and loved,
The mother that infant's affection that proved,
The husband that mother and infant⁶ that blessed,
Each—all are away to their dwelling of rest.
4. The maid, on whose cheek, on whose brow, in whose eye,
Shone beauty and pleasure—her triumphs are by;⁷
And the memories of those that have loved her and praised
Are alike from the minds of the living erased.⁸
5. The hand of the king that the sceptre hath borne,
The brow of the priest that the mitre hath worn,
The eye of the sage, and the heart of the brave,
Are hidden and lost in the depth of the grave.⁹

As forest's change their foliage year by year,
Leaves that came first, first fall and disappear;
So antique words die out, and in their room
Others spring up, of vigorous growth and bloom.
Ourselves, and all that's ours, to death are due:
And why should words not be as mortal too?

Cf. Aristophanes' "Birds," v, 685 *et seq.*

⁵ Cf. Gen. iii. 19; Job vii. 21; x. 9; xvii. 13; xxi. 23; xxxiv. 15; Ps. ciii. 14; civ. 20; Ecclesiastes iii. 19—20; xii. 7; Daniel xii. 2; Cf. also Longfellow's "Psalm of Life," second stanza.

⁶ "Infant," from the Latin *in*, not, and *fans*, speaking—is a child too young to speak. A similar usage obtained in Greek. The old English form of the word, "enfant," was taken from the French, but even as early as the Elizabethan era the form "infant" had been brought in directly from the Latin. See the "Faerie Queene," Bk. VI, Canto ix, s. 14.

⁷ Parse "maid." The use of "by" in the sense of "past" after the verb "to be" is rare in England, but is very common in Scotland. In the same sense it is often used after the verb "to go."

⁸ Cf. Ecclesiastes ix, 5—6.

"Our fathers," says Sir Thomas Brown, "find their graves in our short memories, and sally tell us how we may be buried in our survivors."

⁹ Cf. Addison's description of Westminster Abbey, "Canadian Readers," Book IV, pp. 232-233. Compare also Washington Irving's description of the same place, given in his "Sketch-book":

"What, thought I, is this vast assemblage of sepulchres but a treasury of humiliation; a huge pile of reiterated homines on the emptiness of renown, and the certainty of oblivion! It is, indeed, the empire of Death; his great, shadowy palace, where he sits in state, mocking at the relics of human glory, and spreading dust and forgetfulness over the monuments of princes. How idle a boast, after all, is the immortality of a name!"

Cf. the grave-digging scene in "Hamlet," (Act V. Sc. 1):—

"Imperial Caesar, dead and turned to clay,
Might stop a hole to keep the wind away;
O that that earth, which kept the world in awe,
Should patch a wall to expel the winter's flaw."

See also the passage from Jeremy Taylor in this Reader, entitled "The Vanity of Life."

6. The peasant,¹⁰ whose lot was to sow and to reap,
The herdsman,¹¹ that climbed with his goats up the steep,
The beggar, that wandered in search of his bread,
Have faded away like the grass¹² that we tread.
7. The saint, that enjoyed the communion of Heaven,
The sinner, that dared to remain unforgiven,
The wise and the foolish, the guilty and just,
Have quietly mingled their bones in the dust.
8. So the multitude go, like the flower and the weed,
That wither away to let others succeed;¹²
So the multitude come—even those we behold,
To repeat every tale that hath often been told.
9. For we are the same things that our fathers have been;
We see the same sights that our fathers have seen;
We drink the same stream, and we feel the same sun,
And run the same course that our fathers have run.¹³
10. The thoughts we are thinking, our fathers would think;
From the death we are shrinking from, they too would shrink;¹⁴
To the life we are clinging to, they too would cling;
But it speeds for us all, like a bird on the wing.

¹⁰ "Peasant" is derived from the old French *paisant*, and this from the Latin *paganus*, one who lived in a rural district, the "t" of the French form being euphonic. "Pagan" is from the same root, its peculiar meaning having become associated with it from the fact that Christianity made more rapid progress amongst the inhabitants of towns and cities than of rural districts and villages. The English word "heathen" (people of the heath) acquired its meaning in a similar way.

¹¹ The older and more correct form is "herdsman."

¹² Cf. Ps. xxxvii, 2; xc. 5—6; xcii, 7; ciii, 15-16; Job xiv, 2; Isaiah xl, 6-8; li, 12; James i, 10-11; I Peter i, 24.

¹³ Cf. Montgomery's "Common Lot," stanzas 8-9.

¹⁴ Cf. Hebrews ii, 9-15. Compare also Bacon's remarks on Death:

"Men fear death as children fear the dark; and, as that natural fear in children is increased by frightful tales, so is the other. Groans, convulsions, weeping friends, and the like, show death terrible, yet there is no passion so weak but conquers the fear of it, and therefore death is not such a terrible enemy. Revenge triumphs over death, love slights it, honour aspires to it, dread of shame prefers it, grief flies to it, and fear anticipates it."

Macaulay in his "History of England" says of two of the Rye-house conspirators: "Russell died with the fortitude of a Christian, Sidney with the fortitude of a Stoic."

11. They loved, but the story we cannot unfold ;
They scorned, but the heart of the haughty is cold ;
They grieved, but no wail from their slumbers will come ;
They joyed, but the voice of their gladness is dumb.¹⁵
12. They died—ah ! they died ! and we things that are now,
Who walk on the turf that lies over their brow,
Who make in their dwellings a transient abode,
Meet the things that they met on their pilgrimage-road.¹⁶
13. Yea ! hope and despondency, pleasure and pain,
Are mingled together like sunshine and rain ;
And the smile and the tear, and the song, and the dirge,¹⁷
Still follow each other like surge upon surge.
14. 'Tis the wink of an eye, 'tis the draught of a breath,
From the blossom of health to the paleness of death,
From the gilded saloon¹⁸ to the bier and the shroud :
Oh, why should the spirit of mortal be proud ?

William Knor.

¹⁵ Cf. "The Common Lot" (See Note 13), stanzas 3-6. What is the figure in "a dumb voice"?

¹⁶ Cf. Gen. xlvii, 9 ; Ps. exix, 54 ; Heb. xi, 13 ; 1 Peter ii, 11. The word "pilgrimage" is in its present form as old as Chaucer. It came into English from the old French form *pèlerinage*, softened in modern French into *pèlerinage*. Writers before Chaucer's time wrote "pilegrim" and "pelegim" for "pilgrim," "in" being substituted for the "n," and "l" for the "r" of the original Latin word *peregrinus*, a stranger or foreigner—from *per* through, and *ager* a land or country. The idea of a "pilgrimage" is that of a journey made through a country that is not one's home to some destination beyond. "Peregrine" is a doublet of "pilgrim," but derived immediately from the Latin.

¹⁷ The derivation of "dirge" is involved in some doubt. It is a contraction of *dirigé*, the imperative of the Latin verb *dirigere*, to direct. It came very early into English, and for a long time retained the form "dirige." "Spenser" spells it in this way in his "Mother Hubbard's Tale" :—

They whilome used duly everie day
Their service and their holy things to say,
At morn and even, besides their Antheims sweete,
Their penie Masses, and their complynes meete,
Their Diriges, their Trentals, and their shrifts,
Their memories, their singings, and their gifts.

Even Bacon spells the word in the older form. The general opinion seems to be that the word *dirige*, which has given us this term for a mournful song, is the first word of the Latin funeral hymn beginning : *Dirige gressus meos*. Skeat, however, says it is the first word of the Latin version of Psalm v, 8, beginning : *Dirige, Domine meus, in cunctis*, which was formerly chanted as an antiphon in the service for the dead.

¹⁸ The term "saloon," as used in America, generally means a place devoted to the sale of refreshments ; it is used here in the sense of the original French *salon*, that of a spacious and beautifully decorated hall designed for the reception of parties made up of literary, scientific, or other celebrities.

HINTS FOR READING.

This poem is mediative and solemn, and the reading must be in harmony with its sentiment. The reader must avoid declamatory tones and every display of force. The poem abounds in similes and metaphors, and they must be read fast or slow according to their nature.

In the first verse, the figures suggest swiftness of action, but the last line returns to the literal, and must be read slower and in deeper pitch. Each of the first seven verses has a similar closing, and demands a deeper, slower, and tenderer delivery. The passages descriptive of maternal affection, the gentleness of maidenhood, the innocence of childhood, and the helplessness of age, must be carefully studied for their due expression. In the fifth verse, the voice must illustrate the characters introduced, swelling into grandeur for the "king," passing into dignity and solemnity for the "priest," into calmness for the "sage," and fervor for the "brave." On the same principle the characters named in the succeeding stanzas must be impersonated. Each of the names must also be marked by due emphasis.

In the 9th, 10th, 11th and 12th stanzas the contrasts of persons and actions marked by the pronouns and verbs must have appropriate emphasis and contrary inflections. "We" and "they" mark the contrasts in verses 9 and 10; and "broad," "scorned," "grieved," "joyed" in verse 11, and "died" in verse 12, must have, not only the emphasis, but also the feeling suggested by the action:—"loved," expressed with warmth and tenderness; "scorned," with defiance; "grieved," with sadness; "joyed," with warmth, and "died," with solemnity.

Verse 13, line 3: give appropriate expression to each name, adding the falling inflection to the first three and the rising one to the last—"dirge." Read the simile according to nature.

The last stanza presents several figures. In the first line they suggest force and quickness; in the second, the first figure suggests warmth, the second coolness and silence; and the third line is very similar. Read the last line with great earnestness, and give emphasis to "mortal" and increase it on "proud."

Be careful to avoid the verse accent. The first line is thus marked for scanning and for caution:

Ō why; should the spi | rit of mor | tal be proud?

The first foot is an iambus, and the other feet are anapests. This is the form of most of the lines. Now in the above line let "Oh why" be read slowly and in equal time, with a pause after "why;" then link together the words as far as "mortal," and give emphasis and longer time to "mortal" and pause after it; finally give "be proud" longer time.



NOWHERE.¹

Sir Thomas More, was the son of Sir John More, a judge of the King's Bench in the reign of Henry VII. and was born in London in the year 1480. Even in early youth he was noted for extraordinary ability and amiability of disposition. He spent some time in the household of Cardinal Morton, then Archbishop of Canterbury, who had him educated at Oxford. He studied law and entered upon the practice of it as a profession but the fame of his talents secured him a seat in Parliament and from that time public affairs commanded a great deal of his attention. He was a staunch upholder of popular rights but was also a favorite with Cardinal Wolsey who secured for him the honor of knighthood, several diplomatic appointments, and finally a seat in the King's Privy Council. He was placed at the head of the exchequer in 1520, and in 1529 became Lord Chancellor. The latter post he filled with singular ability and energy, clearing off all undetermined cases with unusual promptitude. He continued, in spite of his manly independence, to be a favorite with Henry VIII. until he opposed the King's divorce from Catherine of Aragon and declined an oath of allegiance which embodied an admission that the divorce was valid. For this he was condemned to death and was beheaded on Tower Hill in 1535. More remained all his life a consistent Roman Catholic, but he was at the same time the intimate friend of Erasmus and other devotees of the "new learning" that had recently been introduced into Oxford.¹ He wrote the first historic work of any literary value in English, a "Life of Edward V.,"² the material for which he is supposed to have derived largely from his patron, Cardinal Morton. His most famous work, however, was his "Utopia,"³ which was written in Latin. Had it been written in English his literary reputation would have stood higher than it did in his own day, but fame was probably a matter of comparative indifference to Sir Thomas More.

¹ In the year 1515 More was sent, in company with Cuthbert Tunstall, afterwards Bishop of London, to negotiate a treaty of alliance between Henry VIII. of England and the young prince who became in 1516 Charles I. of Spain and in 1519 Charles V. of Germany. During a visit to Antwerp More became intimately acquainted with Peter Giles, the accomplished secretary of that city, and wrote there the second, or descriptive part of his fiction. The following year the first part was written in England by way of introduction to and explanation of the second, the whole of it being composed in Latin. The book was published abroad, no edition having been issued in England during its author's lifetime, even in Latin. The title given to the fiction by More was "Utopia," from the Greek *ou* not and *topos* a place, and to him belongs, therefore, the honor of having added a highly expressive noun and adjective to the English language. A very good idea of More's purpose in writing the "Utopia" is afforded by the admirable summary of it given in the text, which is taken from "Green's History of the English People;" but in order to obtain a knowledge of his mode of treating his subject resort must be had either to the original Latin or to an old English version such as that made by Bishop Burnet in 1684, or, better still, the one made by Ralph Robinson, an Oxford scholar, in 1751.

² For a lucid and interesting account of the introduction of the "new learning" into England, and its share in bringing about the "renaissance" of English literature, see Green's "Short History of the English People," chap. vi. section 4.

³ This work Hallam pronounces to be the earliest example of good English, "pure, perspicuous, well-chosen, without vulgarisms or pedantry."

It was on one of his diplomatic missions that More describes himself as hearing news of the kingdom of "Nowhere." "On a certain day when I had heard mass in Our Lady's Church, which is the fairest, the most gorgeous and curious church or building in all the city of Antwerp, and also most frequented of people, and service being over, I was ready to go home to my lodgings, I chanced to espy my friend, Peter Giles, talking with a certain stranger,⁴ a man well stricken in age,⁵ with a black, sun-burned face, a large beard, and a cloke cast trimly about his shoulders, whom by his favour⁶ and appareil forthwith I judged to be a mariner." The sailor turned out to have been a companion of Amerigo Vespucci⁷ in those voyages to the New World

⁴ It is not improbable that More may have actually been introduced to, and had some conversation with, a returned adventurer, but for all practical purposes this "stranger" may be regarded as fictitious. The name given to him is "Raphael Hythloday" (from the Greek *hythlos*, nonsense). He is described as a Portuguese gentleman "well lerneid in the Latin tongue," and "profounde and excellent in the Greke." According to the fiction he sailed with Vespucci (pronounced Ves-poo-choe) on three of his voyages, and was one of twenty four men of whom Vespucci speaks as having been left in a fort with arms and provisions for six months. With five of his companions Hythloday travelled from place to place until they arrived at the island of Utopia, where he dwelt five years. He was so pleased with the manner of life of the inhabitants that he would not have left it "but onlye to make that newe lande knowne here." He married the aunt of the poet laureate of the country, and after losing some of his companions by death he had reached Antwerp by way of Ceylon and Calicut *en route* to his former home.

⁵ "Stricken" is used here, as it frequently is in old English in the sense of "advanced." Cf. Gen. xxiv. 1; Josh. xxiii. 1-2; 1. Kings i. 1; Luke i. 7; i. 18. The verb "strike," early form "striken," meant originally to advance with a smooth motion; with this idea was incorporated that of rapidity in order to form the conception of "striking," as the term is now ordinarily used. In old English the intransitive use of "strike," in the sense of "moving," was common, and we still use "striking in," for "joining in," as e. g. in the case of a procession in motion, or of a piece of music performed.

⁶ "Counenance." Spenser in the "Faerie Queene," V, vii, 39, speaks of the astonishment which *Pencloze* felt at seeing her husband Ulysses

"Come home to her in piteous wretchednesse,
After long travaile of full twenty yeares
That she knew not his favours likeliness
For many scarres and many hoary heares."

Shakespeare frequently uses the word in this sense as e. g. in "Much Ado About Nothing," Act ii. Scene 1: "When I like your favour;" "As You Like It," iv. 3: "The boy is fair, of female favour;" "A Winter's Tale," v. 2: "With counterance of such distraction, that they were to be known by garment, not by favour;" "Troilus and Cressida," iv. 5: "I know your favour, Lord Ulysses, well;" "Cymbeline," v. 5: "I have surely seen him: his favour is familiar to me;" "Pericles," v. 3: "Voice and favour!—you are, you are—O royal Pericles;" "Hamlet," v. 1: "Now get you to my lady's chamber, and tell her, let her paint an inch thick, to this favour she must come."

⁷ Amerigo Vespucci was a Florentine merchant who, in the service of Spain, sailed in 1497 in the direction taken five years before by Columbus. The latter never found the mainland and it has long been a matter of dispute whether Vespucci discovered it in 1497. The evidence seems to confirm his own statement, made in a letter published in 1504, that he did. That he visited the continent and explored parts of the coast of South America in subsequent voyages is not disputed. He wrote several accounts of these expeditions but seems to have made no attempt either to depreciate Columbus, with

"that be now in print and abroad in every man's hand,"⁸ and on More's invitation he accompanied him to his house, and "there in my garden upon a bench covered with green turves⁹ we sate down, talking together" of the man's marvellous adventures, his desertion in America by Vespucci, his wanderings over the country under the equinoctial line, and at last of his stay in the kingdom of "Nowhere."¹⁰

It was the story of "Nowhere," or Utopia, which More embodied in the wonderful book which reveals to us the heart of the New Learning. As yet the movement had been one of scholars and divines. Its plans of reform had been almost exclusively intellectual and religious.¹¹ But in More the same free play of thought which had shaken off the old forms of education and faith turned to question the old forms of society and politics.¹² From a world where fifteen hundred years of Christian teaching had produced¹³ social injustice, religious intolerance, and political tyranny, the humorist philosopher turned to a "Nowhere," in

whom he was acquainted, or to give his own name to the new continent. The honor conferred on him in this way was the result of a suggestion made in 1507 by a German geographer, Waldsee Müller, who thought so little of his own proposal that a year after Vespucci died (1513) he issued a map on which the name "America" did not appear.

⁸ The art of printing from movable types was either invented or greatly improved by John Guttenberg, a German, who lived between 1400 and 1468. William Caxton, who while sojourning on the Continent, had picked up a knowledge of the art, commenced the work of book-printing in London in 1471. At the time referred to by More, half a century later, printed books were in reality still very scarce and dear, as they continued to be long after his time. The work referred to here is probably Vespucci's account in Latin of his voyages, a narrative which was published in 1507.

⁹ The old form of the plural of "turf," still occasionally used.

¹⁰ In the first part of "Utopia"—the last written—More with great skill puts in Hythloday's mouth a description of the defective social, religious, and political systems of his own time in Europe. The traveller naturally passes to an account of better systems which he found in Utopia, and this account is given in the second part. According to More's fiction "Nowhere" was "beyond the line equinoctial," between Brazil and India. It was a crescent-shaped island, 500 miles in length, and from 200 downwards in breadth. The horns of the crescent were eleven miles apart, and the inland sea thus formed resembled a great haven which was useful for both commerce and warfare. There were in the island fifty-four cities, standing twenty-four miles apart from each other, built alike, and each peopled by the same number of families. The total population was over six millions.

¹¹ The "new learning" had its home chiefly in the University of Oxford, which was at that time highly clerical in its character.

¹² This process of questioning has gone on ever since, and was never more active than at the present day. The term "sociology," is now applied to the science which has for its subject matter "the form of society and politics," whether historical or actual.

¹³ "Had failed to eradicate" would have been historically a more correct phrase here.

which the mere efforts of natural human virtue realized those ends of security, equality, brotherhood, and freedom for which the very institution of society seemed to have been framed. It is as he wanders through this dream-land of the new reason that More touches the great problems which were fast opening before the modern world, problems of labour, of crime, of conscience, of government. Merely to have seen and to have examined questions such as these would prove the keenness of his intellect, but its far-reaching originality is shown in the solutions which he proposes. Amid much that is the pure play of an exuberant fancy, much that is mere recollection of the dreams of by-gone dreamers,¹⁴ we find again and again the most important social and political discoveries of later times anticipated by the genius of Thomas More.

In some points, such as his treatment of the question of labour, he still¹⁵ remains far in advance of current opinion. The whole system of society around him seemed to him "nothing but a conspiracy of the rich against the poor." Its economic legislation, from the "Statute of Labourers" to the statutes by which the Parliament of 1515 strove to fix a standard of wages,¹⁶ was simply the carrying out of such a conspiracy by process

¹⁴ The most noted of the political fictions preceding "Utopia," and the one which furnished More with the first hint of his work was the "Republic" of Plato. The difference between the "Utopia" and the "Republic" has been thus defined: "In the 'Republic,' Plato, in the person of Socrates, endeavours thoroughly to investigate the real nature of justice and injustice, by first investigating their character in cities, and afterwards applying the same inquiry to the individual, looking for the counterpart of the greater as it exists in the form of the less. More, in the person of Hythlodæus, looking round the world, perceives nothing 'but a certain conspiracy of rich men procuring their own commodities under the name and title of the common wealth.' Plato endeavours to attain to an exact idea of an abstract virtue; More seeks to devise a system in which the poor shall not perish for lack, nor the rich be idle through excess of their riches: in which every one is equally of the commonwealth, and in which the commonwealth possess only a common wealth."

¹⁵ In the last quarter of the nineteenth century. The laboring classes in England, Canada, and the United States have long been in the habit of combining together into "unions" for the purpose of securing increased wages, and their most potent instrument of coercion has been the "strike," or general abandonment of work. The employers occasionally resort, by way of retaliation, to a "lock-out," or general closing up of their workshops and factories. By such practices much hardship is inflicted on the employees and much loss on their employers. As a remedy for the evil effects of competition in labor, co-operation between the capitalist and the laborer has been proposed, but very little progress has yet been made towards its general adoption.

¹⁶ The "Statute of Labourers" was passed by the English Parliament in 1350. In 1381 the "Black Plague" had fearfully thinned the ranks of the laboring classes in

of law. "The rich are ever striving to pare away something further from the daily wages of the poor by private fraud and even by public law, so that the wrong already existing (for it is a wrong that those from whom the State derives most benefit should receive least reward) is made yet greater by means of the law of the State." "The rich devise every means by which they may in the first place secure to themselves what they have amassed by wrong, and then take to their own use and profit at the lowest possible price the work and labour of the poor. And so soon as the rich decide on adopting these devices in the name of the public, then they become law."¹⁷ The result was the wretched existence to which the labour-class was doomed, "a life so wretched that even a beast's life seems enviable." No such cry of pity for the poor, of protest against the system of agrarian and manufacturing tyranny which found its expression in the statute-book, had been heard since the days of *Piers Ploughman*.¹⁸ But from Christendom More turns with a smile to "Nowhere." In "Nowhere" the aim of legislation is to secure the welfare, social, industrial, intellectual, religious, of the com-

England and the newly emancipated villeins, or land serfs, who survived, had at once been placed in a position to demand an increase of wages. This Edward III., by an ordinance passed in 1349, tried to stop, but his ordinance was a dead letter and the "Statute of Labourers" was the result of its failure to keep down wages. The preamble to this "Statute", after referring to the previous ordinance and the efforts made to enforce it against the "idle" servants, continues: "And now forasmuch as it is given to the King to understand in this present Parliament, by Petition of the Commonalty, that the said Servants, having no Regard for the said Ordinance, but their Ease and singular Covetise, do withdraw themselves to serve (i. e., from serving) Great Men, unless they have Livery and Wages to the double or treble of that they were wont to take the said Twentieth year (1347) and before, to the great Damage of the Great Men and impoverishing of all the said Commonalty, wherof the said Commonalty prayeth Remedy, &c." The remuneration fixed for a carpenter was threepence and for a master mason fourpence a day, and others in proportion. This was the commencement of a long series of attempts to regulate wages, a statute having been passed for that very purpose in 1355, the very year in which More commenced his "Utopia."

¹⁷ I am curious to note how closely this language resembles that of the so-called "socialists" and "communists" of the present day. One inference from this is a tribute to More's originality; another is the unreasonableness of the dread inspired in certain classes by socialistic agitation. If so philosophical an observer as More was driven to such conclusions nearly four centuries ago it is not surprising to find them repeated by contemporary popular agitators.

¹⁸ The precise date of the poem called "The Vision of Piers Ploughman" is not known, but it is on internal evidence assigned to the decade between 1360 and 1370. Its authorship is equally uncertain, but it has been ascribed by tradition to an English monk, named Robert Langlande, of whose personal history nothing is known. The social condition of England was then extremely bad. The destruction of life by the plague of 1348 and by the French wars of Edward III., the impoverishment of the

munity at large, and of the labour-class as the true basis of a well-ordered commonwealth. The end of its labour-laws was simply the welfare of the labourer. Goods were possessed indeed in common, but labour was compulsory with all.¹⁹ The period of toil was shortened to the nine hours demanded by modern artisans, and the object of this curtailment was the intellectual improvement of the worker. "In the institution of the *weal public*²⁰ this end is only and chiefly pretended²¹ and minded that what time may possibly be spared from the necessary occupations and affairs of the commonwealth, all that²² the citizens should withdraw from bodily service, to the free liberty of the mind and garnishing of the same. For herein they conceive the felicity of this life to consist." A public system of education enabled the Utopians to avail themselves of their leisure. While in England half of the population "could read no English," every child was well taught in "Nowhere."

The physical aspects of society were cared for as attentively as its moral. The houses of Utopia "in the beginning were very low, and like homely cottages or poor shepherd huts made at all adventures²³ of every rude piece of timber that came first to hand, with mud walls, and ridged roofs thatched over with straw "

country by those same wars, the efforts made by the newly emancipated vassals to better their condition, and the efforts made by the upper classes to keep them virtually, if not nominally, serfs, produced the social disturbances which culminated in the insurrection headed by Wat Tyler, in 1331. The author of the "Vision," in a poetical allegory which has been frequently compared to the "Pilgrim's Progress" of Bunyan, gives a graphic account of the troubles which afflicted the country, tracing them to their source in the corruptions of the state, of the church, and of social life. The "Vision" was written in old English and was very popular amongst the common people.

¹⁹ All communistic societies, of which there are a number in the United States, are based on the double foundation of (1) community of goods and (2) coöperation in their production; in fact each of these is the correlative of the other. Some of these societies have, by the exercise of skill, economy, and industry amassed great wealth, their failure, when they do fail, being due to other than industrial causes. See Note 40.

²⁰ Another mode of expressing the idea embodied in the word "commonwealth," that is, the "common or public weal or welfare," "Wealth" is derived from "weal" by addition of the suffix "th," meaning condition or state, and "weal" is the noun formed from the Anglo-Saxon adverb *weal*, meaning the same as the English "well." The terms "commonwealth" and "weal public," used at first literally to signify the condition of society, came by a natural transition to mean society as an organisation, and in the time of Cromwell "commonwealth" was used in a still more limited sense to describe a form of government. Compare the etymology and use of the Latin *res publica*.

²¹ "Contemplated" or "planned."

²² "All that time,"

²³ "On no systematic plan."

The picture was really that of the common English town of More's day, the home of squalor and pestilence.²⁴ In Utopia, however, they had at last come to realize the connection between public morality and the health which springs from light, air, comfort, and cleanliness. "The streets were twenty feet broad; the houses backed by spacious gardens, and curiously builded after a gorgeous and gallant sort, with their stories one after another. The outsides of the walls be made either of hard flint, or of plaster, or else of brick²⁵; and the inner sides be well strengthened by timber work. The roofs be plain and flat, covered over with plaster so tempered that no fire can hurt or perish it, and withstanding the violence of the weather better than any lead.²⁶ They keep the wind out of their windows with glass, for it is there much used, and sometimes also with fine linen cloth dipped in oil or amber, and that for two commodities,²⁷ for by this means more light cometh in and the wind is better kept out."

The same foresight which appears in More's treatment of the questions of labour and the public health is yet more apparent in his treatment of the question of crime. He was the first to suggest that punishment was less effective in suppressing it than prevention.²⁸ "If you allow your people to be badly taught, their morals to be corrupted from childhood, and then when they are men punish them for the very crimes to which they

²⁴ For a brief but comprehensive sketch of mediæval domestic architecture see Hallam's "Middle Ages," chap. ix., part 2. Compare also Macaulay's account of domestic life in England in Vol. I., chap. iii. of his "History."

²⁵ The art of building with bricks appears to have been re-introduced into England from Flanders in the fourteenth century after having disappeared with the Roman dominion. Houses made of flint and cement were common in the western counties where the material for them abounded.

²⁶ This reads like a description of the modern flat-roof, which goes by the name of the inventor Mansard, a French architect who died in 1666. Notice the use of "perish" as a transitive verb—a usage now inadmissible, though we still have the form "perishable," based on the transitive force of "perish."

²⁷ "Two kinds of convenience." The art of making glass was early lost in England, and even in churches and in the houses of the nobility it was used very sparingly prior to the fourteenth century. It did not come into common use amongst the people till long after More's time.

²⁸ One of the chief grounds on which free systems of education are justified is that the spread of knowledge has a tendency to prevent men from becoming confirmed criminals.

have been trained in childhood—what is this but first to make thieves, and then to punish them?" He was the first to plead for proportion between the punishment and the crime, and to point out the folly of the cruel penalties of his day.²⁹ "Simple theft is not so great an offense as to be punished with death." If a thief and a murderer are sure of the same penalty, More shows that the law is simply tempting the thief to secure his theft by murder. "While we go about to make thieves afraid, we are really provoking them to kill good men." The end of all punishment he declares to be reformation, "nothing else but the destruction of vice and the saving of men." He advises "so using and ordering criminals that they can not choose but be good; and what harm soever they did before, the residue of their lives to make amends for the same." Above all, he urges that to be remedial, punishment must be wrought out by labour and hope, so that none is hopeless or in despair to recover again his former state of freedom by giving good tokens and likelihood of himself that he will ever after that live a true and honest man." It is not too much to say that in the great principles More lays down he anticipated every one of the improvements in our criminal system which have distinguished the last hundred years.³⁰

²⁹ One of the results of the introduction of feudalism into England after the Norman conquest was to fill the land with turbulence and rapine, and to diminish greatly the respect for human life. Some of the greatest robbers were, like the outlaws of Sherwood Forest, popular heroes, and it became necessary to repress them with a strong hand. To this task Edward I. set himself with characteristic thoroughness, and the criminal law of England bore for many centuries the impress put on it during his reign. Sir John Fortescue himself an eminent jurist of the middle of the fifteenth century, makes it in one of his eulogies of the English constitution, a matter of exultation that more Englishmen were hanged for robbery in one year than Frenchmen in seven. Unfortunately the severe penalties of the mediæval criminal code remained in force long after the necessity for them had passed away, so that the penalty of death was inflicted alike on the daring highway robber who murdered his victim and on the poor wretch who stole a few shillings' worth of goods under pressure of starvation. At one time there were under English law nearly 300 capital crimes.

³⁰ It seems strange that the draconic criminal code of the Middle Ages should have endured in England so long as it did, when the greatest jurists were unsparing in their condemnation of it. Sir Edward Coke, writing a century after More, says: "What a lamentable case it is to see so many Christian men and women strangled on that cursed tree of the gallows, in so much as if, in a large field, a man might see together all the Christians that but in one year in England come to that untimely and ignominious death, if there were any spark of grace or charity in him, it would make his heart to bleed for pity and compassion." More than a century after Coke the following language was used by Sir William Blackstone: "It is a melancholy truth, that among the variety of actions that men are daily liable to commit, no less than 160 have been declared by Act of Parliament to be felonies without benefit of clergy, or, in other words, to be

His treatment of the religious question was even more in advance of his age. If the houses of Utopia were strangely in contrast with the halls of England, where the bones from every dinner lay rotting in the dirty straw which strewed the floor, where the smoke curled about the rafters, and the wind whistled through the unglazed windows; if its penal legislation had little likeness to the gallows which stood out so frequently against our English sky; the religion of "Nowhere" was in yet stronger conflict with the faith of Christendom. It rested simply on nature and reason. It held that God's design was the happiness of man, and that the ascetic rejection of human delights, save for the common good, was thanklessness to the Giver.³¹ Christianity, indeed, had already reached Utopia, but it had few priests; religion found its centre rather in the family than in the congregation; and each household confessed its faults to its own natural head. A yet stranger characteristic was seen in the peaceable way in which it lived side by side with the older religions. More than a century before William of Orange, More discerned and proclaimed the great principle of religious tolera-

worthy of instant death." To the writings of Jeremy Bentham and the Parliamentary efforts of Sir Samuel Romilly is chiefly due the reform of the English criminal code. Bentham elaborated in his system of philosophical jurisprudence More's idea of graduating punishment according to the nature of the crime, and both Blackstone and Bentham did much good by showing that the true intention of all legal penalties is prevention not retribution. The immediate occasion of Romilly's efforts at reform was the execution of a poor woman, the wife of a man who had been pressed into the naval service. To furnish herself and child with the necessities of life she was tempted to steal a few shillings' worth of lace and was detected in the act. Extraordinary efforts were made by way of petition to save her life, and the shock given to the public mind by her execution made it possible to agitate successfully for legislative reform of the criminal practice.

³¹ More seems, from passages in his "Utopia"—and in this respect his philosophy and practice of life were in accord—to have been a believer in the theory of Epicurus. Speaking of the "Utopians" he says: "They reason of virtue and pleasure. But the chief and principal question is in what thing, be it one or more, the felicity of man consisteth. But in this point they seem almost to much given and encyned to the opinion of them, which defende pleasure, wherein they determine either all or the chiefeste parte of man's felicity to reste. And (whyche is more to be marveled at) the defense of this so devynty and delicate an opinion, they fetche even from their grave, sharpe, bytter, and rygorous religion." There is in this passage an evident intention on the part of More, himself at once a genial man of the world and a devout Christian, to discountenance the asceticism so prevalent in his day amongst churchmen. It is not a little singular that one whose views on most questions were so sound should have given even a qualified approval of suicide as a means of escape from incurable evils. At its best suicide is always the refuge of the coward. No truly brave man of sound mind ever took his own life.

tion.³² In "Nowhere" it was lawful to every man to be of what religion he would. Even the disbelievers in a Divine Being or in the immortality of man, who by a single exception to its perfect religious indifference were excluded from public office, were excluded, not on the ground of their religious belief, but because their opinions were believed to be degrading to mankind, and therefore to incapacitate those who held them from governing in a noble temper. But they were subject to no punishment, because the people of Utopia were "persuaded that it is not in a man's power to believe what he list."³³ The religion which a man held he might propagate by argument, though not by violence or insult to the religion of others. But while each sect performed its rites in private, all assembled for public worship in a spacious temple, where the vast throng, clad in white, and grouped round a priest clothed in fair raiment wrought marvelously out of bird's plumage, joined in hymns and prayers so framed as to be acceptable to all. The importance of this public devotion lay in the evidence it afforded that liberty of conscience could be combined with religious unity.

But even more important than More's defence of religious free-

³² The text of More's fiction shows that even he was not tolerant of atheism, and in official life he was in reality a bitter persecutor, just as, while in theory he was a criminal reformer, he did not hesitate to apply torture for the purpose of obtaining evidence. In his "Apologye," replying to some false accusations, he admits torturing "thieves, murderers, and robbers of churches," but denies the charge of torturing "heretyk s," notwithstanding that he regarded them as much worse than all the others. He wished to have it engraved on his tombstone that he was "*Furibus, Homicidis, Hæreticisque Molestus*"—"A terror to thieves, murderers, and heretics." The most that can be said for him, therefore, is that while he saw clearly that toleration must be the rule in a state of ideal perfection, he was unable in actual life to shake off the influences by which he was surrounded. The credit of professing religious toleration in practice as well as theory is really due to William III. and to his adviser John Locke; but the difficult lesson of perfect toleration toward his persecutors was first set by John Bunyan, who was, in some respects superior to both More and Locke, the latter of whom was his contemporary.

³³ "What he chooses to believe." In old English this verb was used, as it still is in German, impersonally, and this form is found as late as Spenser, who uses it both ways. See the "*Faerie Queene*," ii. 9, 1: "Behold, who list;" iii. 2, 12: "Her list in stryfull termes with him to balke;" iv. 9, 35: "As list them to devise." Chaucer uses the word impersonally, as in the "*Canterbury Tales*," l. 1006: "And did with all the contree as him liste;" l. 1034: "She walketh up and down where as hire list;" l. 1185: "Love if thee list." The word occurs as a personal verb in Shakespeare (*1 Henry vi.*, Act I., scene 5: "Conquers as she lists"), and in the New Testament (*John iii.*, 3: "The wind bloweth where it listeth;" and *James iii.*, 4: "Whithersoever the governor listeth"). "List" is from the Anglo Saxon *lystan*, to desire, which was always used impersonally. Compare the German: "*Es listet mich* or *mich lüset*, I feel a desire for." "List" and "lust" are from the same root. The former is used as a substantive for "desire," in *Othello II.*, sc. 1.

dom was his firm maintenance of political liberty against the monarchy. Steady and irresistible as was the growth of the royal power, it was far from seeming to the keenest political thinker of that day so natural and inevitable a development of our history as it seems to some writers in our own. In political hints which lie scattered over the whole of the "Utopia" More notes with a bitter irony³⁴ the advance of the new despotism.³⁵ It was only in 'Nowhere' that a sovereign was "removeable on suspicion of a design to enslave his people." In England the work of slavery was being quietly wrought, hints the great lawyer, through the law. "There will never be wanting some pretence for deciding in the king's favor; as, that equity is on his side, or the strict letter of the law, or some forced interpretation of it: or if none of these, that the royal prerogative³⁶ ought with conscientious judges to outweigh all other considerations." We are startled at the precision with which More describes the processes by which the law courts were to lend themselves to the advance of tyranny till their crowning judgment in the case of ship-money³⁷. But behind these judicial expedients lay great principles of absolutism, which, partly from the example of foreign monarchies, partly from the sense of social and political insecurity, and yet more from the isolated position of the Crown, were gradually winning their way in public opinion. "These notions"—More goes boldly on, in words written, it must be remembered, within the precincts of Henry's court and beneath the eye of Wolsey—"these notions are fostered by the maxim that the king can do no wrong,"³⁸ however much he may wish to do it;

³⁴ See Appendix B.

³⁵ That is, the despotism of the Tudors and Stuarts, which led eventually to the Civil War and the Revolution.

³⁶ The fundamental idea of "prerogative" is the right of its possessor to a certain privilege or preference, from the Latin *prærogativus*, one who is allowed the privilege of expressing his opinion before others do so. A description of the prerogatives, legitimate and as actually exercised, of the kings of England is given in Hallam's "Middle Ages," chap. viii., part 3.

³⁷ For a full account of the specious arguments adduced in support of the king's prerogative during the Stuart period see Macaulay's "History of England" and Hallam's "Constitutional History." The "ship-money" case arose out of the refusal of John Hampden to pay what he believed to be an illegal tax.

³⁸ This maxim, interpreted in a different sense, is now the fundamental principle of

that not only the property, but the persons of his subjects are his own ; and that a man has a right to no more than the king's goodness thinks fit not to take from him."³⁹ It is only in the light of this emphatic protest against the king-worship which was soon to override liberty and law that we can understand More's later career. Steady to the last in his loyalty to Parliaments, as steady in his resistance to mere personal rule, it was with a smile as fearless as the smile with which he penned the half-jesting words of his "Utopia" that he sealed them with his blood on Tower Hill⁴⁰.

—*Green's History.*

responsible government in Canada as well as in England. The "king can do no wrong" now, because whenever wrong is done his advisers, and not he, are responsible to the people for the doing of it. They can evade this responsibility in only one way, namely, by resigning and allowing the king to find other ministers who are willing to be held accountable for his actions or his policy.

³⁹ This is a brief statement of the doctrine of "divine right," which afterwards became such a favorite with James I. and his successors.

⁴⁰ The political fiction, which is in reality a kind of allegory, has long been a favorite mode of bringing before the public peculiar theories in politics or sociology. In the hands of a good writer, who possesses a vigorous imagination and is a thorough student of the problems he proposes to solve, it is calculated to be very effective as a species of propagandism. One who is able to discern clearly the causes of crime, pauperism, excessive mortality, and the other evils that affect the body politic, is in a position to indicate the best remedies by drawing a picture of an imaginary state of society which is free, or at least comparatively so, from such drawbacks. Plato does this to some extent in his dialogue, "The Republic," in the course of which he sets forth what he conceives to be the fundamental condition of a good society and contrasts it with the social corruptions of various existing forms of government. More's "Utopia" is the best political fiction ever penned. Since its publication many other writers have put forth imitations more or less skilfully constructed. Lord Bacon left a fragment entitled the "New Atlantis," in which he sketched a model college established for the true interpretation of nature. It was his intention to embody in it "a frame of laws on the best state or mould of a commonwealth," but the work was never completed. One of the most celebrated of such fictions is the "Oceana," in which James Harrington (1611-1677) embodied his conception of a perfect form of government, which, he thought, "should be established on an equal agrarian basis, rising into the superstructure on three orders—the senate debating and proposing, the people resolving, and the magistracy executing by an equal rotation through the suffrage of the people given by ballot." By "Oceana" Harrington meant Britain, and his work attracted a good deal of attention in his own day. He is far inferior to More, however, in breadth of view, in keenness of observation, and in versatility of treatment. Of his work Hallam says: "In general it may be said of Harrington that he is prolix, dull, pedantic, and seldom profound ; but he sometimes redeems himself by just observations." The more modern fictions are too numerous to be even specified here; to say nothing of the writings of such communists as St. Simon, Fourier, Owen, Noyes, and others, who endeavoured to reduce their doctrines to practice by founding societies based on co-operation in the production of goods and community in possession of them. Their writings are descriptive treatises but not fictions. The best and fullest description of the most recent attempts to carry socialistic theories into actual practice is to be found in Nordhoff's "Communitistic Societies of the United States," which includes detailed accounts of the Economists, Zoarites, and Shakers, and of the Amana, Oneida, Bethel, Aurora, Icarian, and other existing societies.

MY MIND TO ME A KINGDOM IS.¹

Thomas Percy, Lord Bishop of Dromore, laid a doubtful claim to lineal descent from the ancient House of Percy. He was the son of a village grocer, and was born in 1728 at Bridgenorth in Shropshire. He received his early education at the free school of his native place, and afterwards passed through Oxford. He studied for the church, and from 1756 to 1769 was in charge of a country vicarage in Northamptonshire. During this interval he did a good deal of literary work of comparatively little importance, but in 1765 was published his "*Reliques of Ancient English Poetry*," which is the most enduring monument to his literary fame. He had a keen appreciation of the old ballad poetry of England, and was fortunate in receiving valuable aid from Shenstone, Johnson, Garrick, and other literary friends. The "*Reliques*" did not meet with a very cordial reception at first, but they won their way by degrees to popularity and exercised a great and beneficial influence on English literature. Percy, in 1769, became chaplain to the king and, after several intermediate promotions, was in 1782 elevated to the see of Dromore, over which Jeremy Taylor had once presided. Towards the close of his long and active life he became blind, and at length passed peacefully to his rest at the age of eighty-two.

1. My minde to me a kingdome is ;²
 Such perfect joy therein I finde,
 As farre exceeds all earthly blisse,
 That God or nature hath assignde :
 Though much I want that most would have,
 Yet still my minde forbids to crave.³

¹ "This excellent philosophical song," says Bishop Percy, in whose "*Reliques*" it finds a fitting place, "appears to have been famous in the sixteenth century. It is quoted in Ben Jonson's "*Every Man out of his Humour*," Act I., Scene 1. In the "*Reliques*" only eleven stanzas are given, the twelfth in the above text being added from a reprint copy of a MS. edition in the Bodleian Library at Oxford. In that MS. the poem is ascribed to Sir Edward Dyer, a friend of Sir Philip Sydney. The date of the poem is unknown. Jonson's play, above mentioned, was first acted in 1599, and Percy took most of the stanzas from a music book, one edition of which appeared as far back as 1588.

² This song is sometimes reprinted with modernized spelling. For obvious reasons the old orthography has been retained in the text. To make any literal change in such a composition would be to materially lessen its value as a study in English literature.

³ The prevalent idea of this stanza was a favorite one with the writers of the sixteenth and seventeenth centuries. Joshua Sylvester (1563-1618) in a little poem entitled "*A Contented Mind*," says :

"I weigh not fortune's frown or smile,
 I joy not much in earthly joys,
 I seeke not state I reek not style,
 I am not fond of fancy's toys ;
 I rest so pleased with what I have,
 I wish no more, no more I crave."

2. Content I live: this is my stay,
 I seek no more than may suffice :
 I presse to beare no haughtie sway ;
 Look, what I lack my minde supplies.
 Loe ! thus I triumph like a king,
 Content with that⁴ my minde doth bring.
3. I see how plentie surfets oft,
 And hastie clymbers soonest fall ;
 I see that such as sit aloft
 Mishap doth threaten most of all.⁵
 These get with toile, and keep with feare ;
 Such cares my minde could never beare.

Robert Southwell (1561-1595) in his poem, "Content and Rich," elaborates the same idea with equal felicity :

My conscience is my crown ;
 Contented thoughts my rest ;
 My heart is happy in itself,
 My bliss is in my breast.

My wishes are but few,
 All easy to fulfil :
 I make the limits of my power
 The bounds unto my will.

Enough I reckon wealth ;
 That mean the surest lot
 That lies too high for base contempt,
 Too low for envy's shot.

I fear no care for gold,
 Well-doing is my wealth ;
 My mind to me an empire is,
 While grace affordeth health.

Spenser, in the "Faerie Queene," Book VI., canto ix., stanzas 20-25, puts in the mouth of the aged shepherd, *Melibæ*, a similar sentiment, similarly expressed. The twentieth stanza, descriptive of a shepherd's life, reads :

"Surely, my sonne," (then answer'd he againe)
 "If happy, then it is in this intent,
 That having small yet doe I not complaine
 Of want. ne wish for more it to augment,
 But doe my selfe with that I have content ;
 So taught of nature, which doth little need
 Of forreine helpes to lifes due nourishment ;
 The fields my food, my flock my rayment breede ;
 No better doe I weare, no better doe I feed."

Shakespeare makes *Iago* say in "Othello," iii., 3 :

"Poor, and content, is rich, and rich enough ;
 But riches, fineless (unlimited), is as poor as winter,
 To him that ever fears he shall be poor."

⁴ Parse "that."

⁵ Cf. Proverbs, xvi., 18. Southwell in the poem already quoted says :

'I clip high-climbing thoughts,
 The wings of swelling pride ;
 Their fall is worst that from the height
 Of greatest honour slide.

Since sails of largest size
 The storm doth soonest tear,
 I bear so low and small a sail
 As freeth me from fear."

Cf. Shakespeare's "Timon," iv., 2 :

"O the fierce wretchedness that glory brings us !
 Who would not wish to be from wealth exempt,
 Since riches point to misery and contempt?"

4. No princely pompe nor welthie store,
 No force to winne the victorie :
 No wylie wit to salve a sore,
 No shape to winne a lovers⁶ eye :
 To none of these I yeeld as thrall ;
 For why my minde dispiseth all.
5. Some have too much, yet still they crave,
 I little have, yet seek no more ;
 They are but poore, tho' much they have,
 And I am rich with little store :⁷
 They poore, I rich ; they beg, I give ;
 They lacke, I lend ; they pine, I live.⁸
6. I laugh not at anothers losse,
 I grudge not at anothers gaine,⁹
 No worldly wave my minde can tosse,
 I brooke that is anothers bane :¹⁰

⁶ In old English the apostrophe was not used as a mark of the possessive case even after the vowel of the possessive ending was dropped. See Mason's Grammar, 75-76 and foot notes.

⁷ See Spenser's description of Avarice, "Faerie Queene," I., iv., 29 :

"Most wretched wight, whom nothing might suffice ;
 Whose greedy lust did lacke in greatest store ;
 Whose need had end but no end covetise ;
 Whose welth was want, whose plenty made him pore ;
 Who had enough, yett wishéd ever more."

John Heywood (1500-1565) says in one of his poems :

"The loss of wealth is loss of dirt,
 As sages in all times assert ;
 The happy man's without a shirt."

⁸ Notice the antitheses in this stanza and in other parts of the poem.

⁹ Compare Southwell :

"I envy not their hap
 Whom nature doth advance ;
 I take no pleasure in their pain
 That have less happy chance.

To rise by others' fall
 I deem a losing gain ;
 All states with others' ruin built
 To ruin run amain."

¹⁰ "Brook" in very old English meant to "enjoy ;" in more modern times the meaning was toned down until it came to signify merely "to endure," or "put up with." It is from the Anglo-Saxon *brucan*, to enjoy. The meaning is that the contented man can put up with, if not positively enjoy, what others find utterly destructive of their happiness.

I feare no foe, nor fawne on friend—
I loth not life, nor dread mine end.

7. I joy not in no earthly bliss:¹¹

I weigh not Ceresus wealth a straw:
For care, I care not what it is;¹²
I feare not fortunes fatall law:¹³
My minde is such as may not move
For beautie bright or force of love.

8. I wish but what I have at will:

I wander not to seeke for more;
I like the plaine, I clime no hill;
In greatest storms I sitte on shore,
And laugh at them that toile in vaine
To get what must be lost againe.

9. I kisse not where I wish to kill:

I feigne not love where most I hate;
I breake no sleep to winne my will;
I wayte not at the mighties gate.
I scorne no poore, I feare no rich;
I feele no want, nor have too much.¹⁴

¹¹ In old English double negatives are very common.

¹² Cf. Phil., iv., 10-12; I. Timothy, vi., 6-9; Hebrews, xiii., 5; Matt., vi., 25-34.

¹³ Southwell says:

"No change of Fortune's calm
Can cast my comforts down:
When Fortune smiles, I smile to think
How quickly she will frown.

And when in froward mood,
She proved an angry foe,
Small gain, I found, to let her come—
Less loss to let her go."

Jeremy Taylor says: "It conduces much to our content, if we pass by those things which happen to our trouble, and consider that which is pleasing and prosperous; that by the representation of the better the worse may be blotted out."

¹⁴ Compare Sylvester:

"I feigne not friendship where I hate,
I fawn not on the great in show,
I prize, I praise a mean estate,
Neither too lofty nor too low:
This, this is all my choice, my cheer,
A mind content, a conscience clear."

10. The court, ne cart, I like, ne loath;¹⁵
 Extremes are counted worst of all;¹⁶
 The golden meane betwixt them both
 Doth surest sit, and fears no fall:
 This is my choyce, for why I finde,
 No welth is like a quiet minde.
11. My welth is health and perfect ease;¹⁷
 My conscience clere, my chiefe defence:¹⁸
 I never seeke by brybes to please,
 Nor by desert to give offence.
 Thus do I live, thus will I die—
 Would all did so as well as I!
12. Some weigh their pleasures by their lust;
 Their wisdom by their range of will;
 Their treasure is their only trust,
 Their cloked-craft their store of skill:
 But all the pleasure that I finde,
 Is to maintain a quiet minde.

—Anonymous.

¹⁵ "I neither like nor loathe either the court or the cart," that is, either the life of a courtier or that of a laborer. "Ne" for "neither" and "nor" is very common in Chaucer and even in Spenser. "Ne" is from the Anglo Saxon *na*, no; "neither" is compounded of *na* and *hwæther*, whether, which of two; "nor" is contracted from "nother," a doublet of "neither," and the more correct form of the two.

¹⁶ Cf. Proverbs, xxx., 8. Sylvester says:

"I see ambition never pleas'd,
 I see some Tantal's (plural of *Tantalus*) starv'd in store;
 I see gold's dropsy seldom eas'd,
 I see e'en Midas gape for more.
 I neither want, nor yet abound:
 Enough's a feast; content is crown'd."

¹⁷ Cf. Addison: "Contentment produces, in some measure, all those effects which the alchymist ascribes to what he calls the philosopher's stone; and if it does not bring riches, it does the same thing by banishing the desire of them. If it cannot remove the inquietudes arising from a man's mind, body, or fortune, it makes him easy under them."

¹⁸ Shakespeare makes *Wolsey* say ("Henry VIII.," iii., 2):

———"I feel within me
 A peace above all earthly dignities,
 A still and quiet conscience."

HINTS FOR READING.

Verse 1. Line 1: Emphasise "kingdome," not "minde," as the whole poem unfolds the boundless resources of the mind, ample as those of a kingdom. To emphasise mind would suggest that some other object had been named in contrast with mind, as a kingdom. In line 6 emphasise "minde." Line 2: Give rising inflection to "finde."

Verse 2. Line 1: Emphasise "this." Line 4: Emphasise "minde supplies." Line 5: Emphasise "king."

Verse 3. Line 4: Emphasise "mishap" and pause after it and "threaten." Line 6: Give force to "my minde" and pause.

Verse 4. End each negative with a rising inflection except "eye" which takes a falling inflection. Line 5: Emphasise "none" and "thrall," and end the stanza with warmth and swell of voice.

Verse 5. Lines 1 and 2: Contrast by emphasis "some" and "I." Lines 3 and 4: Contrast similarly "poore" and "rich," "much" and "little;" pause after "rich." Lines 5 and 6: Contrast by inflections the respective predicates.

Verse 6. End lines 1 and 3 with rising, and 2 and 4 with falling inflections. Line 4: Pause at "that" and emphasise "another's bane." Line 5: Give an expression of defiance to "feare no foe," and of scorn to "fawne;" give contrary inflections to the antithetical terms, and end the line solemnly.

Verse 7. Line 2: Emphasise "straw" with expression of contempt. Line 3: Emphasise "is" with falling inflection. Line 4: Emphasise "fear" and give rising inflection to "law."

Verse 8. Line 2: Give rising inflection to "more." Line 4: Give some emphasis to "I." Line 5: Give scornful emphasis to "laugh." Line 6: Pause at "get" and end solemnly.

Verse 9. Lines 1 and 2: Emphasise "kisse," "kill," "love," and "hate;" read the two lines with sternness. Read line 4 with scornful expression. Line 5: Read the first half tenderly, and the second haughtily.

Verse 10. Give emphasis with contrary inflections to "like" and "loath."

Verse 11. Line 1: Emphasise "my" and "health," and in line 2 "conscience clere." Line 3: Emphasise "brybes," and in line 4 "desert" with the falling inflection, pausing after both. Line 5: Read the latter half slower, lower, and more solemnly. Line 6: Read this similarly and with great earnestness, and give "I" the rising inflection.

Verse 12. Line 2: Pause at "pleasures," and read "by their lust" deeper and more sternly. Line 2: Pause at "wisdom." Read the last two lines slower; give emphasis to "I," pause at "is" and "maintain," and give increased force to "quiet mind."

The reader may, according to taste or judgment, vary the inflections and even the emphasis; but, whatever changes taste or judgment may suggest, the antithesis must be well marked and correctly rendered by vocal and mental expression.

THE PILGRIM'S PROGRESS.¹

John Bunyan, the author of the best and most popular allegory ever written, was born in 1628 in the village of Elstow, near Bedford, England. His father's occupation was that of a tinker, and Bunyan was brought up to the same humble calling. The elder Bunyan was not one of the itinerant menders of tinware, but a resident in the village, and having in some way acquired the art of reading and writing—rare accomplishments amongst people of his rank in those days—he taught them to his son. Bunyan's youthful life seems to have been outwardly tolerably respectable, at least not markedly disreputable, but he was the possessor of a morbidly sensitive conscience, and under its influence has himself given rise to wrong impressions about his mode of life. He served for a short time in the Royalist army during the Civil War, but at the age of nineteen he again settled down in his native place. His marriage with a simple-minded, pious woman, in whose temperament unquestioning faith was as marked a characteristic as doubt inclining to despondency was in his, seems to have been instrumental in bringing his mind into that state of rest which he describes as "peace in believing." He resolved to preach to others the way of salvation as he himself had found it, and deep earnestness and simple eloquence soon made the Bedford Baptist preacher famous. As a Nonconformist minister, in spite of his Royalist services, he suffered persecution at the hands of the prelatical party after the Restoration. In 1660 he was thrown into Bedford gaol, and he remained a prisoner there for twelve years. In the spirit and almost in the language of the Apostles, when they were ordered by the Jewish Sanhedrin to desist from preaching, he replied to the threat of capital punishment that if released to-day "he would preach by God's help to-morrow." His prison was, like all others in that day,² a filthy place—unfit for even the worst of felons amongst whom he was forced to live, and the severity of imprisonment was in his case aggravated by the knowledge of the hardship his absence inflicted on his poor family. He might have had his freedom at any time by compromising matters with the powers that were, but he valued principle more than either life or loved ones, and remained in prison until he was released in 1672 on such terms as allowed him to resume the work of preaching the Gospel. His

¹ *Christian*, the "Pilgrim" whose "progress from this world to that which is to come" is described in the allegory, is undoubtedly Bunyan himself, the work being one of those usually known as subjective or autobiographical. This can be fairly presumed from a comparison of the "Progress" with what has been told of his life by others, but the strongest proof is to be found in his own autobiographical writings and especially in his "Grace Abounding to the Chief of Sinners," in which he gives a graphic account of the process by which the careless, if not profane, tinker was converted into a Christian preacher thoroughly imbued with the spirit of martyrdom. The language of the allegory is one of the best and purest specimens of English to be found in the whole range of literature; it is the language of a man of great intellect and vivid imagination, who had no acquaintance with foreign tongues, and who drew his inspiration almost exclusively from the ordinary version of the Old and New Testaments, which is itself unexcelled as a specimen of terse and idiomatic English.

² John Howard, the great prison reformer, was born a century after Bunyan (1727).

popularity as a preacher was widespread, and in London, whenever he officiated there, crowds assembled to hear him. He was left unmolested during the reign of James II., and died in peace in 1688. Besides the "Pilgrim's Progress" he wrote the "Holy War" an allegory inferior only to its great companion.

As I walked through the wilderness of this world, I lighted on a certain place, where was a den,³ and laid me down in that place to sleep: and as I slept, I dreamed a dream,⁴ I dreamed, and behold, I saw a man⁵, clothed with rags, standing in a certain place, with his face from his own house, a book in his hand, and a great burden upon his back.⁶ I looked, and saw him open the book, and read therein; and as he read, he wept and trembled; and not being able longer to contain, he broke out with a lamentable cry, saying "What shall I do?"⁷

In this plight, therefore, he went home and restrained himself as long as he could, that his wife and children should⁸ not

³ By this word Bunyan fittingly designates his prison cell. He had it in his mind again when he described the "dungeon" in which he and *Hopeful* were confined in *Doubting Castle*. There were three prison houses in Bedford, and it is not absolutely certain to which of them he was committed, but the uncontradicted testimony of tradition points to the smallest and worst of the three as his place of confinement. This was one built on the middle of the bridge crossing the river Ouse, and as the bridge was less than fourteen feet wide the prison must have been not more than twelve feet square. In this small place Bunyan was forced to spend twelve years during which time, besides laboring for the support of his family, he wrote several of his well-known works, including the "Pilgrim's Progress." The bridge having been removed in 1811 to make way for a new one, Bunyan's "den" disappeared with it.

⁴ For the case of "dream" see Mason's Grammar, 372.

The author's defence of his choice of the allegory as a medium of instruction is given in the singular little poem called his "Apology for his Book," which ought to be read as an introduction to the "Progress" itself. In it he says:

"This book, it chalketh out before thine eyes
The man that seeks the everlasting prize;
It shows you whence he comes, whither he goes,
What he leaves undone; also what he does;
It also shows you how he runs and runs,
'Till he unto the gate of glory comes:
It shows, too, who set out for life amain,
As if the lasting crown they would attain;
Here, also, you may see the reason why
They lose their labour, and like fools do die."

⁵ The name of the "man" was—as he himself afterwards tells the porter of the "Beautiful" palace—*Graceless*, from the *City of Destruction*. It is worthy of note, as being in strict keeping with the truth of the allegory, that Bunyan does not call him *Christian* until after he has actually set out on his pilgrimage from *Destruction*.

⁶ Isaiah lxiv., 6; Luke xiv., 33; Psalm xxxviii., 4. The "book" in his hand is "The Book"—the Bible.

⁷ Acts ii., 37; Habakkuk i., 2; Heb. ii., 2, 3.

⁸ Bunyan, like older writers, uses a "should" in a sense nearer that of the original Anglo-Saxon verb than is the one in which it is usually employed by modern authors. "Should"—from *sculan*, to owe, or be under an obligation—indicates here *Christian's*

perceive his distress; but he could not be silent long, because that his trouble increased. Wherefore at length he brake his mind to his wife and children, and thus he began to talk to them: "O my dear wife," said he, "and you the children of my bowels, I, your dear friend, am in myself undone by reason of a burden that lieth hard upon me; moreover, I am certainly informed that this our city⁹ will be burnt with fire¹⁰ from heaven; in which fearful overthrow, both myself, with thee my wife, and you my sweet babes,¹¹ shall miserably come to ruin, except (the which¹² I see not) some way of escape can be found, whereby we may be delivered." At this his relations were sore amazed; not for that they believed¹³ that what he had said to them was true, but because they thought that some frenzy distemper had got into his head;¹⁴ therefore, it drawing towards night, and they hoping that sleep might settle his brains, with all haste they got him to bed. But the night was as troublesome to him as the day; wherefore, instead of sleeping, he spent it in sighs and tears. So when the morning was come, they would¹⁵ know how he did. He told them, "Worse and worse." He also set¹⁶ to talking to them again; but they began to be

extreme anxiety to hide his distress from his family. This word is doubly a past form, for it comes from *scelde*, preterite from *seel*, which was itself a past tense used with a present signification.

9 "This world."

10 II. Peter iii., 7, 10.

11 This reference to his wife as an unconverted woman shows that Bunyan's allegory must not be interpreted too strictly in an autobiographical sense. He was twice married, and while his first wife was a professing Christian before his own conversion his second was undoubtedly one before the "Progress" was written. The second Mrs. Bunyan made persistent and courageous efforts to secure his release from prison, and devoted herself to the support of his four children by his first marriage. He had an intense affection for all his children but particularly for one of them, a daughter who was blind, and to whom he frequently refers.

12 The use of "the" before "which" was common in Old English. See Mason's Grammar, 160.

13 Explain this construction.

14 Bunyan says in his "Law and Grace": "Sometimes I have been so loaden with my sins, that I could not tell where to rest, nor what to do; yea, at such times I thought it would have taken away my senses."

15 Compare note 8. "Would" is here used in the sense of "wishing," which is the original force of the Anglo-Saxon verb *willan*. The old form of the past tense is "wolle," which occurs constantly in Chaucer and even Spenser.

16 This use of "set" was formerly quite common. We still use it in the sense of beginning an undertaking, but we put the preposition "out" along with it; as, e.g., "to set out on a journey."

hardened. They also thought to drive away his distemper by harsh and surly carriage to him ; sometimes they would deride, sometimes they would chide, and sometimes they would quite neglect him. Wherefore he began to retire himself¹⁷ to his chamber, to pray for and pity them, and also to condole¹⁸ his own misery : he would also walk solitarily in the fields, sometimes reading, and sometimes praying ; and thus for some days he spent his time.

Now I saw, upon a time, when he was walking in the fields, that he was (as he was wont¹⁹) reading in his book, and greatly distressed in his mind ; and as he read, he burst out, as he had done before, crying, "What shall I do to be saved ?"²⁰

I saw also that he looked this way, and that way, as if he would run ; yet he stood still, because (as I perceived) he could not tell which way to go. I looked then, and saw a man named Evangelist²¹ coming to him, who asked, "Wherefore dost thou cry?"

He answered, "Sir, I perceive by the book in my hand that I am condemned to die, and after that to come to judgment ;"²² and I find that I am not willing to do the first,²³ nor able to do the second."²⁴

¹⁷ The exact English translation of the French *se retirer*. "Retire" is now used intransitively, without the reflexive pronoun, when the subject of the verb withdraws himself ; it is still used transitively when he withdraws something else, as *e.g.* commercial paper from circulation.

¹⁸ Milton and other old writers use "condole" in the sense in which Bunyan here uses it—namely that of "bemoaning ;" it is now used almost exclusively in the sense of "sympathising." It is followed by "with," and has for its object not the cause of suffering but the person enduring it. Bunyan afterwards describes *Giant Despair* as leaving *Christian* and *Hopeful* "to condole their misery and mourn under their distress" when he had beaten them in his vile dungeon.

¹⁹ "Wont" is the past participle of the old verb "wonen," to dwell, to be used to. Chaucer employs the form "woned" and More has "woont." The participial form came to be used also as a noun synonymous with "custom," as in the sentence, "it was his wont."

²⁰ Acts xvi., 30.

²¹ *Evangelist* represents all whose mission is to preach the gospel. The name implies that he is the bearer of "good news" (see Luke ii., 8-10, and iv., 16-19). Although Bunyan introduces *Evangelist* more than once afterwards in his allegory he for obvious reasons gives him no individuality such as he confers on most of his other creations.

²² Heb. ix., 27 ; Eccles. xi., 9 ; Rom. xiv., 10 ; II. Cor., v. 10 ; Ps. cxix. 120.

²³ Job xvi., 21, 22.

²⁴ Ezekiel xxii., 14.

Then said Evangelist, "Why not willing to die, since this life is attended with so many evils?"²⁵ The man answered, "Because I fear that this burden that is upon my back will sink me lower than the grave, and I shall fall into Tophet."²⁶ And, sir, if I be not fit to go to prison, I am not fit to go to judgment, and from thence to execution; and the thoughts of these things make me cry."

Then said Evangelist, "If this be thy condition, why standest thou still?" He answered, "Because I know not whither to go." Then he gave him a parchment roll, and there was written within, "Flee from the wrath to come."²⁷

The man, therefore, read it, and looking upon Evangelist very carefully,²⁸ said, "Whither must I fly?" Then said Evangelist (pointing with his finger over a very wide field), "Do you see yonder wicket-gate?"²⁹ The man said, "No." Then said the other, "Do you see yonder shining light?"³⁰ He said, "I think I do." Then said Evangelist, "Keep that light in your eye, and go up directly thereto, so shalt thou see the gate: at which, when thou knockest, it shall be told thee what thou shalt do." So I saw in my dream that the man began to run. Now he had not run far from his own door, when his wife and children, perceiving it, began to cry after him to return; but the man put his fingers

²⁵ *Giant Despair*, at the suggestion of his wife *Diffidence*, afterwards asks the pilgrims in his dungeon why they should "choose life, seeing it is attended with so much bitterness." *Evangelist's* question is a probe to ascertain the real condition of the pilgrim's mind; *Despair's* is an argument for suicide drawn from the inevitableness of evil in life.

²⁶ Isaiah xxx., 33; Jer. vii., 30-31; xix., 1-13.

"Tophet" is the name of a part of the "valley of Hinnom," one of the ravines lying close to Mount Zion. The name, "Tophet," is usually regarded as signifying that this spot was at one time part of the royal garden, carefully kept and devoted to musical entertainments. When idolatry became prevalent it seems to have been set apart for the worship of Molech, in honor of whom Ahaz and Manasseh made "their children to pass through the fire." Part of Josiah's reformatory work (II. Kings xxiii., 10) was to pollute Tophet by spreading over it human bones, and from that time it became the receptacle of the filth and refuse of Jerusalem. The associations connected with the spot, together with the keeping up in it of a continuous fire for sanitary purposes, seem to have led to its being regarded in later Jewish history as a type of hell. In this sense the term is used in the text.

²⁷ Matthew iii., 7; Luke iii., 7.

²⁸ "Anxiously." The word is used in this sense by the older writers, and in the Bible.

²⁹ Matt. vii., 13-14; Luke xiii., 24. ³⁰ Ps. cxix., 105; II. Peter i., 19.

in his ears and ran on, crying, "Life ! Life ! eternal life !" ³¹ So he looked not behind him, ³² but fled towards the middle of the plain.

The neighbours also came out to see him run, ³³ and as he ran, some mocked, others threatened, and some cried after him to return ; and among those that did so, there were two that resolved to fetch him back by force. The name of the one was Obstinate, and the name of the other Pliable. ³⁴ Now by this time the man was got a good distance from them; but, however, they were resolved to pursue him, which they did, and in a little time they overtook him. Then said the man, "Neighbours, wherefore are ye come?" They said, "To persuade you to go back with us." But he said, "That can by no means be ; you dwell," said he, "in the City of Destruction, the place also where I was born ; I see it to be so ; and dying there, sooner or later, you will sink lower than the grave, into a place that burns with fire and brimstone : ³⁵ be content, good neighbours, and go along with me."

³¹ Luke xiv., 26.

³² Genesis xix., 17.

³³ Jer. xx., 10. Bunyan says : "They that fly from the wrath to come are a gazing-stock to the world."

³⁴ With the exception of the pilgrim himself these are the first of the real characters of the allegory to be introduced to the reader, and both portraits are drawn with great artistic skill as well as knowledge of human nature. Not the least remarkable of the merits of Bunyan as an allegorist is the facility with which he invents names and adapts them to the different characters. It has been already remarked that the "Pilgrim's Progress" is a subjective or autobiographical work, but it is also highly objective or dramatic. The various persons introduced are for the most part made to portray themselves by their own utterances, and their number is very great for the extent of the allegory. A mere list of the characters would be a long one, embracing such names as *Pliable*, *Obstinate*, *Worldly-wiseman*, *Talkative*, *Ready-to-halt*, *Live-loose*, *By-ends*, *Hopeful*, *Faithful*, *Ignorance*, *Facing-both-ways*, *Little-faith*, *Great-heart*, *Money-love* ; *Misses Mercy*, *Bountiful*, *Discretion*, *Humble-mind*, *Lust-of-the-eyes*, *Much-afraid*, *Piety*, *Prudence* ; *Mrs. Diffidence*, *Mrs. Inconsiderate*, *Mrs. Timorous*, *Mrs. Wanton* ; *Lord Carnal-delight*, *Giant Despair*, *Dr. Legality*, *Lord Luxurious*, *Lord Hate-good*, and *Lady Feigning*. In names of places and objects he is equally happy : *City of Destruction*, *Hill of Difficulty*, *Slough of Despond*, *Town of Apostasy*, *Country of Conceit*, *Assault Lane*, *Mount Innocent*, *Lucre Hill*, *Prating Row*, *Town of Stupidity*, *Doubting Castle*, *Key of Promise*, *By-path Meadows*, and *Delectable Mountains*. The most cursory comparison of these names with those adopted by Spenser in his "Faerie Queene" will show how inferior the latter is in this respect to the "Pilgrim's Progress." But though Bunyan's canvas is crowded with figures it is never confused. They are marshalled in order by the hand of a master artist, and each stands out with an individuality of his own. In respect of the number of characters he has created, no less than of his skill in delineating them, Bunyan stands second to no writer of fiction except Shakespeare.

³⁵ See Note 26.

OBST. What! said Obstinate, and leave our friends and comforts behind us?

CHR. Yes, said Christian (for that was his name),³⁶ because that all which you forsake is not worthy to be compared with a little of that I am seeking to enjoy;³⁷ and if you will go along with me, and hold it, you shall fare as I myself: for there, where I go, is enough and to spare.³⁸ Come away, and prove my words.

OBST. What are the things you seek, since you leave all the world to find them?

CHR. I seek an inheritance incorruptible, undefiled, and that fadeth not away,³⁹ and it is laid up in heaven, and safe there,⁴⁰ to be bestowed, at the time appointed, on them that diligently seek it. Read it so, if you will, in my book.

OBST. Tush! said Obstinate; away with your book! Will you go back with us or no?

CHR. No, not I, said the other, because I have put my hand to the plough.⁴¹

OBST. Come, then, neighbour Pliable, let us turn again and go home without him; there is a company of these crazy-headed coxcombs,⁴² that when they take a fancy by the end, are wiser in their own eyes than seven men that can render a reason.⁴³

PLI. Then said Pliable, Don't revile; if what the good Christian says is true, the things he looks after are better than ours: my heart inclines to go with my neighbour.

³⁶ See Note 5. ³⁷ II. Cor. iv., 18. "That" is more common after "all" than "which."

³⁸ Luke xv., 17; John xiv., 2. "Hold it" = "and stick to it," or "do not give up."

³⁹ I Peter i., 4. ⁴⁰ Hebrews xi., 16; Matt. xxv., 34. ⁴¹ Luke ix., 62.

⁴² This word is used as a synonym for "fools." In former times, when it was the custom of the great to keep a professional "fool" for their own amusement, part of his outfit was a cap adorned with a piece of red cloth notched like the comb of a cock. From being the badge of the fool the "coxcomb" came to mean his cap as in "King Lear," i., 4:

LEAR. Now, my friendly knave, I thank thee: there's earnest of thy service (giving *Kent* money).

FOOL. Let me hire him, too;—Here's my coxcomb (giving *Kent* his cap). * * If thou follow him thou must needs wear my coxcomb.

In "Henry V." v., 1, *Fellen*, after striking *Pistol* on the head, tells him a leak is good for his "ploddy coxcomb," and that its skin is good for a "proken coxcomb."

In other passages Shakespeare uses the word to signify not merely the fool's cap and his head but, by a natural transition, the fool himself, and in the sense of a fop or conceited fool the word has acquired a permanent footing.

⁴³ See Proverbs xxvi., 16.

OBST. What! more fools still?⁴⁴ Be ruled by me and go back, who knows whither such a brain-sick fellow will lead you? Go back, go back, and be wise.

CHR. Nay, but do thou come with thy neighbour, Pliable;⁴⁵ there are such things to be had which⁴⁶ I spoke of, and many more glories besides. If you believe not me, read here in this book; and for the truth of what is expressed therein, behold, all is confirmed by the blood of Him that made it.⁴⁷

PLI. Well, neighbour Obstinate, said Pliable, I begin to come to a point; I intend to go along with this good man, and to cast in my lot with him. But, my good companion, do you know the way to this desired place?

CHR. I am directed by a man, whose name is Evangelist, to speed⁴⁸ me to a little gate that is before us, where we shall receive instruction about the way.

PLI. Come then, good neighbour, let us be going. Then they went both together.

OBST. And I will go back to my place, said Obstinate; I will be no companion of such misled, fantastical⁴⁹ fellows.

⁴⁴ See Note 42.

⁴⁵ The comma is sometimes omitted after "neighbour," with a marked effect on the meaning of the passage. With the comma the sentence is an invitation to *Pliable* to come with *Christian*, *Obstinate* being excluded; without the comma it is an invitation to *Obstinate* to come along with *Pliable* in the company of *Christian*. Bunyan's own marginal reading ("Christian and *Obstinate* pull for *Pliable's* soul") seems to show that the former meaning is the true one.

⁴⁶ "As" would now be used. For the definition of "as" in such a construction see Mason's Grammar, 165, 561, 562, and 569.

⁴⁷ Heb. ix, 17-21; xiii., 20. Those who suffer death rather than renounce their opinions are said "to seal their testimony with their blood"—a form of expression frequently applied to the Christian martyrs.

⁴⁸ On reflective verbs see Mason's Grammar, 182. "Speed" is no longer used as a reflective verb. When it refers, as here, to the subject making haste it is intransitive; it is transitive only when the subject is spoken of as hastening something else. Even before Bunyan's time the reflective use of "speed" was less common with good writers than its intransitive use. Shakespeare uses it intransitively in "Richard III." iv., 4: "An honest tale speeds best being plainly told;" and in "The Merry Wives of Windsor" iv., 1: "And how sped you, sir;" and "you shall know how I speed." "Speed," both as a noun and as a verb, has the double meaning of "success" and "velocity." Which of these is the primary one is a matter of doubt. Most lexicographers give precedence to the idea of "velocity," but Skeat is disposed to regard it as secondary or derived. He traces the Anglo-Saxon *spéd* and corresponding words in other Gothic languages to the Aryan root *spa*, to draw out, to extend, and hence to have room, to succeed. It is obvious that either meaning might very easily be derived from the other.

⁴⁹ "Whimsical"—i. e., following whims or fancies. "Fantastic" is the adjective corresponding to "fantasy" a doublet of "fancy." "Fantasy" came into old English from the French form *fantasie*, which is from the low Latin *fantasia*, for *phantasia*; the latter is the Greek for "a making visible," and is derived from *phao* to give light.

Now I saw in my dream, that when Obstinate was gone back Christian and Pliable went talking over the plain; and thus they began their discourse:

CHR. Come, neighbour Pliable, how do you do? I am glad you are persuaded to go along with me. Had even Obstinate himself but⁵⁰ felt what I have felt of the powers and terrors of what is yet unseen, he would not thus lightly have given us the back.⁵¹

PLI. Come, neighbour Christian, since there are none but⁵⁰ us two here, tell me now further what the things are, and how to be enjoyed,⁵² whither we are going.

CHR. I can better conceive of them with my mind, than speak of them with my tongue:⁵³ but yet since you are desirous to know, I will read of them in my book.

PLI. And do you think that the words of your book are certainly true?

CHR. Yes, verily; for it was made by Him that cannot lie.⁵⁴

PLI. Well said; what things are they?

CHR. There is an endless kingdom to be inhabited, and everlasting life to be given us, that we may inhabit that kingdom for ever.⁵⁵

PLI. Well said; and what else?

CHR. There are crowns of glory to be given us, and garments that will make us shine like the sun in the firmament of heaven.⁵⁶

PLI. This is very pleasant; and what else?

CHR. There shall be no more crying, nor sorrow: for He that is owner of the place will wipe all tears from our eyes.⁵⁷

⁵⁰ Parse "but."

⁵¹ "Turned his back upon us." The phrase in the text was formerly much more common than it now is, but it still occurs as a colloquial provincialism.

⁵² Supply the ellipsis. ⁵³ I. Cor. ii., 9; II. Cor. xii., 1-4; I. John iii., 2.

⁵⁴ Titus i., 2; Heb. vi., 17-18. ⁵⁵ Isaiah xlv., 17; John x., 27-29; Matt. xxv., 46.

⁵⁶ II. Tim. iv., 8; Rev. iii., 4-5; vii., 13-17; xxii., 3-5; Matt. xiii., 43. "Garment," shortened from the early English "garnement," which was taken unchanged from the old French, means literally a piece of furnishing or adornment. It is from the French *garnir*, from which comes both "garniture" and "garnishment," both retaining still the now obsolete meaning of "garment."

⁵⁷ Isaiah xxv., 8; Rev. vii., 16-17; xxi., 4.

PLI. And what company shall we have there?

CHR. There we shall be with seraphims and cherubims, creatures that will dazzle your eyes to look on them.⁵⁸ There also you shall meet with thousands and ten thousands that have gone before us to that place; none of them are hurtful, but loving and holy;⁵⁹ every one walking in the sight of God, and standing in His presence with acceptance for ever. In a word, there we shall see the elders with their golden crowns;⁶⁰ there we shall see the holy virgins with their golden harps;⁶¹ there we shall see men that by the world were cut in pieces, burnt in flames, eaten of beasts, drowned in the seas,⁶² for the love they bare to the Lord of the place,⁶³ all well, and clothed with immortality as with a garment.⁶⁴

PLI. The hearing of this is enough to ravish one's heart. But are these things to be enjoyed? How shall we get to be sharers thereof?

CHR. The Lord, the Governor of the country, hath recorded that in this book; the substance of which is, If we be truly willing to have it, he will bestow it upon us freely.⁶⁵

PLI. Well, my good companion, glad am I to hear of these things: come on, let us mend our pace.⁶⁶

⁵⁸ Isaiah vi., 2-6; Psalms lxxx., 1; xcix., 1; Isaiah xxxvii., 16; I. Thess. iv., 16-17; Heb. i. 7, 13-14; Rev. v., 11.

"Seraphims" and "cherubims" are double plurals of the Hebrew words "seraph" and "cherub," the correct plurals of which are "seraphim" and "cherubim." The word "seraph" does not occur in the Bible, the singular being formed by analogy from the plural form which does occur, but seldom. The double form of the plural of these nouns is common in old writers and "cherubims" occurs frequently in the authorised version of the Bible. The derivation of each is disputed. The term "seraph" seems in the Bible to be applied to the highest order of celestial creatures. It is less easy to attach any definite idea to the more frequently recurring term "cherub." In Smith's "Dictionary of the Bible" it is noticed as "remarkable that while there are precise directions as to their position, attitude, and material," when used as figures in the tabernacle, "nothing was said about their shape except that they were winged." "Some of the rabbis," says Addison, "tell us that the cherubims are a set of angels who know most and the seraphims a set of angels who love most."

⁵⁹ "But all are loving and holy." Such ellipses, inadmissible in good English now, were frequently indulged in by old writers.

⁶⁰ Rev. iv., 4.

⁶¹ Rev. xiv., 1-5.

⁶² Cf. Heb. xi., 33-40.

⁶³ John xii., 25.

⁶⁴ I. Cor. xv., 53; II. Cor. v., 2-4. Compare with Bunyan's description of the inhabitants of Heaven the enumeration given by Paul in Heb. xii., 22-24.

⁶⁵ Isaiah lv., 1-2; John vi., 37; vii., 37; Rev. xxi., 6; xxii., 17. Parse "that" and "which."

⁶⁶ *Pliable*, true to his name, is easily elated by *Christian's* description, and is afterwards as easily disgusted by the first serious obstacle—the *Slough of Despond*.

CHR. I cannot go so fast as I would, by reason of this burden that is on my back.⁶⁷

Bunyan.

⁶⁷ For an admirable characterization of the "Pilgrim's Progress" see Macaulay's Essay on Southey's edition of the work. This allegory has been more widely read than any other literary composition except portions of the Scriptures. It lends itself easily to translation, and has been circulated extensively in many non-English-speaking countries. The question has been raised, how far Bunyan was indebted to previous allegorists for suggestions as to either places or characters. The most elaborate investigation has, however, failed to show that he was indebted to anything except his genius, his experience, his Bible, and the character of the times in which he lived. He is protected against all charges of plagiarism by his illiteracy, and it is quite safe, therefore, to describe the "Pilgrim's Progress" as the most original work ever produced by a single mind. Amongst the host of moral allegories which either preceded, or were written in imitation of it, Bunyan's still stands unrivalled alike as a work of art, a literary production, and an exposition of the Christian religion in its relation to human nature.

THE QUESTIONING SPIRIT.¹

Arthur Hugh Clough was born at Liverpool in 1819. He was a scion of an old Welsh family with a well-marked genealogy. When he was four years old his father emigrated to Charleston in South Carolina, and here he obtained his early education. After a residence abroad of several years he was brought back to England, and in 1829 entered Rugby, where he distinguished himself by his abilities and endeared himself to all by a singularly winning disposition. For a time he edited the *Rugby Magazine*, and was an adept at all athletic sports. In 1836 he entered Oxford, and at once became deeply interested in the Tractarian movement, then in its full tide. His university standing was not up to the expectations of his friends, but through the influence of Dr. Arnold and others he obtained a fellowship after which he spent some years in the work of tuition. His connection with Oxford, however, became irksome to him on account of his growing doubts on religious questions, and though ill able to give up his emoluments, he resigned both his fellowship and his tutorship from a self-sacrificing sense of duty. For a short time he devoted himself to literature, publishing his first long poem, "The Bothie of Tober-na-Vuolich," in 1848. After spending two years in

¹ The poetry of Clough is largely of the species called "subjective;" that is, it sets forth very often the state of his own mind at the time it was written. For this reason he is his own best interpreter, and in his case the dates of the poems are important as affording a means of reference to the facts of his biography. This piece, which is complete in itself, is one of a number produced at different periods and collectively entitled "Poems on Life and Duty." It was written in 1847 while his mind was in a state of unusual perturbation about social and religious questions. In that year he became acquainted with Emerson during a visit paid by the latter to England, and the whole tone and coloring of the poem are such as the influence of Emerson might be expected to produce.

tutorial work in University Hall, London, he came to America with the intention of devoting the rest of his life to literary work, but in 1853 he was appointed one of the examiners of the British Education Office, and this post he retained till his untimely death in 1861. His more important works are the one already mentioned and his "Amours de Voyage," "Dipsychus," and "Mari Magno." His poems are not popular in the usual meaning of the term but they possess rare literary and philosophical merit.

The human spirits saw I on a day,
Sitting and looking each a different way;²
And hardly³ tasking, subtly questioning,
Another spirit⁴ went around the ring
To each and each: and as he ceased his say,
Each after each, I heard them singly sing,
Some querulously high, some softly, sadly low:⁵

We know not—what avails to know?
We know not—wherefore need we know?
This answer gave they still unto his suing, 10
We know not, let us do as we are doing.⁶

Dost thou not know that these things only seem?—
I know not, let me dream my dream.⁷

² Point out the figure of speech and supply the ellipsis.

³ "Hardly" usually means "with difficulty" or "scarcely," and this is given as the primary meaning in lexicons. In the text it has the meaning of objective, not subjective difficulty; that is, the questions are put in a manner hard for those who are questioned.

⁴ The questioning spirit gives, in the closing lines of the poem, an account of himself and his motives. No age has been without its questioning spirit, but the disposition to raise sceptical doubts becomes more intense at some periods than others. The forms taken by the questions raised depend on the prevailing tendencies of speculative thought in any given period. At the close of the Middle Ages the growing dissatisfaction with scholastic philosophy produced Descartes and Bacon; in the eighteenth century the insufficiency of the philosophy based on Locke's system produced Hume and Kant; during the present century the activity of scientific investigation has raised up such men as Darwin, Tyndall, and Huxley; while the questioning spirit of the present day seems to be devoting its attention most earnestly to the very text of the sacred Hebrew writings and the sufficiency of the orthodox religious and moral sanctions. It is worthy of note that historically Jesus Christ was the great questioning spirit of his own day and country, and that he frequently asked questions which the conservative and orthodox found it hard to answer. See Luke ii. 46; Matt. xi. 7-19; xii. 9-14; xv. 1-9; xix. 16-22; xxi. 23-46; xxii. 15-46; John vi. 22-66; vii. 14-53; ix. 39 to x. 39; xi. 46-53.

⁵ Notice the instances of alliteration (see Appendix A) in lines 4-7.

⁶ The reader is left to infer from the text the nature of the question asked. It is probably meant to refer to the proper object, the true philosophy of life; and the first and most general answer is that it is a matter of perfect indifference as compared with present occupations.

⁷ The spirit proceeds to ply different dispositions with different questions. This

Are dust and ashes fit to make a treasure ?—
 I know not, let me take my pleasure.
 What shall avail the knowledge thou hast sought ?—
 I know not, let me think my thought.
 What is the end of strife ?—
 I know not, let me live my life.
 How many days or e'er thou mean'st to move ?—
 I know not, let me love my love.
 Were not things old once new ?—
 I know not, let me do as others do.
 And when the rest were over past,
 I know not, I will do my duty, said the last.

20

Thy duty do ? rejoined the voice,
 Ah, do it, do it, and rejoice ;
 But shalt thou then, when all is done,
 Enjoy a love, embrace a beauty
 Like these, that may be seen and won
 In life, whose course will then be run ;
 Or wilt thou be where there is none ?
 I know not, I will do my duty.^s

30

answer comes from those of whom Clough speaks in another poem when he says :

Heaven grant the manlier heart, that timely, ere
 Youth fly, with life's real tempest would be coping ;
 The fruit of dreamy hoping
 Is waking, blank despair.

^s "Duty," with Clough, was no empty word. From a sense of duty he made the great sacrifice of leaving Oxford. In a poem on "Duty" he deals sarcastically with the motives frequently substituted for it as a rule of conduct :

Duty—that's to say, complying
 With what e'er's expected here ;

* * * * *

Duty 'tis to take on trust
 What things are good, and right, and just ;
 'Tis the stern and prompt suppressing,
 As an obvious deadly sin,
 All the questioning and the guessing
 Of the soul's own soul within :

'Tis the coward acquiescence
 In a destiny's behest,
 To a shade by terror made
 Sacrificing aye the essence

Of all that's truest, noblest, best ;
 'Tis the blind non-recognition
 Of goodness, truth, or beauty,
 Save by precept and submission ;
 Moral blank, and moral void,
 Life at very birth destroyed.

The questioning and iteration in the text no doubt represent truly the author's state of mind while he was coming to the resolution to give up his fellowship. The life and scenes at Oxford had become very dear to him, and he stood much in need of the emoluments. But the struggle ended in 1848 by his doing what he regarded as his duty.

And taking up the word around, above, below,
 Some querulously high, some softly, sadly low :
 We know not, sang they all, nor ever need we know,
 We know not, sang they, what avails to know ?⁹

Whereat the questioning spirit some short space,
 Though unabashed, stood quiet in his place.
 But as the echoing chorus died away
 And to their dreams the rest returned apace,¹⁰
 By the one spirit I saw him kneeling low,
 And in a silvery whisper heard him say :
 Truly, thou knowest not, and thou need'st not know ;
 Hope only, hope thou and believe always ;¹¹
 I also know not, and I need not know,
 Only with questionings pass I to and fro,
 Perplexing these that sleep, and in their folly
 Imbreeding doubt and sceptic melancholy ;¹²

⁹ Notice that the other human spirits take up only the former part of his refrain, unable or unwilling to adopt the latter part.

¹⁰ "Apacé" has, during the progress of the language, completely changed its meaning. It is compounded of the indefinite article and "pace"—old English "pas"—a foot pace. It is written by Chaucer as two words "a pas," and with him it means slowly, instead of swiftly. The change in meaning had been effected before Shakespeare's time. Both he and Marlowe, speaking of horses, use the expression "gallop apacé." See "Romeo and Juliet," Act iii., Sc. 2.

¹¹ Cf. Tupper's "Life Work :

So, faint not thou ; go gladly on thy way,
 And press straight on, though there be little light ;
 Help all things good, whilst it is called to-day,
 And do thy dutious best with all thy might :
 Then, be thy nearing future what it may,
 Thou shalt be blest therein by day and night,
 Blest in the faith for all thy work well done
 Wherever in thy course the goal be won !

Carlyle in his own powerful manner emphasises the same idea : "Let him who gropes painfully in darkness or uncertain light, and prays vehemently that the dawn may ripen into day, lay this principle well to heart : 'Do the DUTY which lies nearest thee,' which thou knowest to be a duty ! Thy second duty will already have become clearer."

Young, in his "Night Thoughts," says :

Who does the best his circumstance allows,
 Does well, acts nobly—angels could do no more.

Cf. John vii. 17.

¹² "Sceptic"—from the Greek *skeptikos*, thoughtful, and that from *skeptemai*, I look about—is the term applied to the disciples of the Greek philosopher Pyrrho, a contemporary of Alexander the Great. He maintained "that certain knowledge on any subject was unattainable, and that the great object of man ought to be to lead a virtuous life." Clough here regards scepticism, much as Descartes did doubt, as a necessary preliminary to something definite and mentally satisfying. A truly sceptical frame of mind, from which there is no hope of relief, can hardly be anything but "melancholy."

Till that, their dreams deserting,¹³ they with me 50
Come all to this true ignorance and thee¹⁴.

Clough.

HINTS FOR READING.

The questions and answers in this composition must be characteristic of the speakers. The questioning spirit speaks with calmness and dignity, in low and solemn tones. The human spirits answer in louder, more defiant, reckless, and sometimes in scoffing tones. In lines 8 and 9 read "avails" and "need" in this spirit.

Give "seem" emphasis, expressive of rebuke, and rising inflection. Vary "We know not" and "I know not," by changing the emphasis, pitch, and inflection. Read the first "I know not" defiantly, with emphasis on "I." Then lower the pitch on the succeeding line and read it solemnly.

Line 15: Give emphasis to "know."

Line 19: Give "know not" a falling inflection and an angry expression. This variety in expression will prevent the monotony attending the repeated words.

In line 25 give force to "duty," with falling inflection; and in the next line give "duty" greater emphasis, with a rising inflection to "do."

In line 27, give additional emphasis to the second "do it." Read the whole question of the spirit with great warmth, ending each clause of the questions with a rising inflection; but read line 32 deeper, more solemnly, and give emphasis and a falling inflection to "none."

Lines 35 and 36: Read in higher and more swelling tones, almost like a chant.

Line 44: Emphasise "need'st."

Line 45: Emphasise "hope only" and "believe."

Line 46: Emphasise "I."

Read the remainder solemnly but gently.

¹³ Parse "dreams" and "deserting."

¹⁴ In the following year (1843) Clough wrote a poem entitled "Bethesda," in which he represented the human spirits as lying waiting for the moving of the waters of the pool (see John v. 29):

And I beheld that on the stony floor
He too, that spake of duty once before,
No otherwise than others here to-day
Foredone and sick and sadly muttering lay.
'I know not, I will do—what is it I would say?
What was that word which once sufficed alone for all,
Which now I seek in vain, and never can recall?'
And then, as weary of in vain renewing
His question, thus his mournful thought pursuing,
'I know not, I must do as other men are doing.'

That this also describes the author's condition when he wrote it there can be little doubt. In sombre hue the description compares with that of Cowper's "Castaway," but Clough's sense of duty did not always remain clouded by gloom as Cowper's future prospect did to the end of his life.

THE ROMAN CATHOLIC CHURCH.¹

A biographical notice of Lord Macaulay is given on page 125 as an introduction to his ballad on "The Battle of Naseby."

There is not, and there never was on this earth, a work of human policy so well deserving of examination as the Roman Catholic Church. The history of that Church joins together the two great ages of human civilization.² No other institution is left standing which carries the mind back to the times when the smoke of sacrifice rose from the Pantheon,³ and when camelpards and tigers bounded in the Flavian⁴ amphitheatre. The proudest royal houses are but of yesterday, when compared with the line of the Supreme Pontiffs.⁵ That line we trace back in an unbroken series, from the Pope who crowned Napoleon in the nineteenth century to the Pope who crowned Pepin in the

¹ These passages—taken from the essay on "Ranke's History of the Popes"—are among the most characteristic specimens of Macaulay's unique prose style to be found in any of his writings. One of the most noticeable features of that style is the shortness of his sentences. It has been well said that he uses full stops where other writers would use semi-colons. The sentences are never involved, and are almost identical in structure. This, with his fondness for antithesis, would have rendered his writings intolerably monotonous but for the sustained brilliancy of his rhetoric, the splendor of the illumination shed on his page by his learning, and the great variety of characters and incidents which he brings under the reader's observation. Macaulay has had many imitators, but his style has proved a "bow of Ulysses"—highly effective as a literary instrument, but capable of being wielded only by himself.

² The ancient and the modern, separated by the mediæval period, which last has been called the "dark ages."

³ The Panthæon, or Panthæum, was a circular temple built in the Campus Martius in Rome, B.C. 27, by the Consul Agrippa, who afterwards became the son-in-law of Augustus. It was dedicated to Mars and Venus alone, though the name indicates that it was sacred to "all the gods." Having become somewhat dilapidated it was restored A.D. 202 by the Emperor Severus, and about 610 it was by Pope Boniface IV. consecrated as a Christian Church with the approbation of the Emperor Phocas.

⁴ The term "amphitheatre" (all-round theatre) was first applied to the wooden structure erected by Julius Caesar, and was subsequently transferred to one of stone, built at the instance of Augustus. This latter was destroyed by the great fire in Nero's reign, and the "Flavian amphitheatre" was erected in its stead, but on a different site and in the very centre of the city. It was begun by the Emperor Flavius Vespasian, from whom it took its name, and it was dedicated by his son, Titus, and completed by Domitian. It covered five acres of ground and afforded accommodation for 57,000 spectators. It is still comparatively entire, and is known in modern history under the name of the "Colosseum."

⁵ The Supreme Pontiff is the Pope of Rome. The word "Pontiff" is derived from *pons* a bridge, and *facere* to make or do, but authorities differ as to the particular function of the ancient Roman pontiff that is alluded to. The pontiffs formed the most illustrious college in the whole Roman priesthood. They had supreme superintendence of all religious matters, including what related to public as well as private worship. They had the absolute right to decide judicially all religious questions, and to make

eighth;⁶ and far beyond the time of Pepin the august dynasty extends, till it is lost in the twilight of fable.⁷ The republic of Venice came next in antiquity. But the republic of Venice⁸ was modern when compared with the Papacy; and the republic of Venice is gone, and the Papacy remains. The Papacy remains, not in decay, not a mere antique, but full of life and youthful vigour. The Catholic Church⁹ is still sending forth to the farthest ends of the world, missionaries as zealous as those who landed in Kent with Augustin,¹⁰ and still confronting hostile kings with the same spirit with which she confronted Attila.¹¹ The number of her children is greater than in any former age. Her acquisitions in the New World have more than compensated her for what she has lost in the Old. Her spiritual ascendancy

new regulations when existing ones were found to be defective or inapplicable. In very early times their jurisdiction was civil as well as religious. The college lasted till the overthrow of paganism, the Roman Emperors assuming the title and functions of the Pontifex Maximus until the time of Theodosius. When abandoned by him they were assumed by the Christian Bishop of Rome, who thus became Pontifex Maximus—Supreme Pontiff—when he was recognized as the head of the Church.

⁶ The Pope referred to as crowning Napoleon Bonaparte is Pius VII. He actually came to Paris in 1804 for the purpose of performing the act of coronation, but Napoleon placed the crown on his own head and also on that of his wife, the Empress Josephine. The Pope referred to as crowning Pepin in the eighth century is Zacharias, who did not actually place the crown on the head of the French king, but merely, as head of Christendom, gave his assent, A.D. 753, to the deposition of the puppet Merovingian king, Childeric III., and to the assumption by Pepin of the title as well as the power of "king." A closer historical parallel to the coronation of Napoleon Bonaparte would have been that of Charlemagne, who, in the first year of the ninth century, was, by the hand of Pope Leo III., actually crowned Emperor of the West, and whose Imperial title and *prestige* Napoleon affected.

⁷ Cf. Hallam's "Middle Ages," Chap. vii.:

"Long before the earliest epoch that can be fixed for *modern* history, and, indeed, to speak fairly, almost as far back as ecclesiastical testimonies can carry us, the bishops of Rome had been venerated as first in rank among the rulers of the Church."

⁸ Cf. Hallam, "Middle Ages," Chap. II. Speaking of Venice, he says:—"That famous republic deduces its origin, and even its liberty, from an era beyond the commencement of the middle ages. The Venetians boast of a perpetual emancipation from the yoke of barbarians." The first Doge of Venice was elected A.D. 697, and even if this date is assumed to be the commencement of the Venetian Republic, the latter cannot claim an antiquity so great as that of the kingdom of France, which was founded by Clovis towards the close of the fifth century.

⁹ The term "Catholic" is from the Greek *katholikos*, universal, and that from *kata*, according to, and *holos*, whole. Macaulay employs "Catholic" here in the sense of "Roman Catholic," a very common usage.

¹⁰ A.D. 596; he was created bishop of the English in the following year. He founded the Cathedral of Canterbury in 602, and died two years afterwards.

¹¹ Attila, king of the Huns, at the head of an immense horde of barbarians threatened the Western Roman Empire. He was defeated, A.D. 451, at Chalons in Gaul by Ætius, the Roman prefect, and Theodoric, king of the Goths, and when he subsequently threatened the destruction of Rome he was persuaded by Pope Leo I. to spare that city and retire from Italy.

extends over the vast countries which lie between the plains of the Missouri and Cape Horn, countries which, a century hence, may not improbably contain a population as large as that which now inhabits Europe. The members of her communion are certainly not fewer than a hundred and fifty millions; and it will be difficult to show that all the other Christian sects united amount to a hundred and twenty millions. Nor do we see any sign which indicates that the term of her long dominion is approaching. She saw the commencement of all governments and of all the ecclesiastical establishments that now exist in the world;¹² and we feel no assurance that she is not destined to see the end of them all. She was great and respected before the Saxon had set foot on Britain,¹³ before the Frank had passed the Rhine,¹⁴ when Grecian eloquence still flourished in Antioch,¹⁵ when idols were still worshipped in the temple of Mecca.¹⁶ And she may still exist in undiminished vigour when some traveller from New Zealand shall, in the midst of a vast solitude, take his stand on a broken arch of London Bridge to sketch the ruins of St. Paul's.¹⁷

* * * * *

¹² This statement is inaccurate, unless the terms "government" and "ecclesiastical establishment" are used in a peculiarly restricted sense. The Christian religion itself is not so ancient as several other religious systems, some of which have still a strong hold on the human race. Buddha, the founder of the system which bears his name, was born, according to the best authorities, towards the close of the fifth century before Christ.

¹³ A.D. 449.

¹⁴ About the middle of the fifth century.

¹⁵ A city of Syria, on the bank of the Orontes. It was the most noted of several cities of the same name, the one next in importance being Antioch in Pisidia. Both of these were founded by Seleucus Nicator, king of Syria, and named by him in honour of his father, Antiochus. Antioch on the Orontes was the capital of the Hellenic kingdom of Syria, and was for some time before and after the commencement of the Christian era the centre of Greek influence, both literary and political, in Asia. Cf. Note 7, p. 97.

¹⁶ That is, before the monotheism of Mohammed superseded the more ancient worship of idols in Arabia. The sum of Mohammed's teaching: "There is one true God and Mohammed is his prophet," has been well characterized by Gibbon as "compounded of an eternal truth and a necessary fiction." His flight from Mecca, the commencement of his public career, took place A.D. 622.

¹⁷ For a parallel to this striking sentence compare Sismondi's "Literature of the South of Europe," Chap. II. After reviewing the rapid intellectual development and decay of the Arabians he says: "Who may say that Europe itself, whither the Empire of letters and science has been transported; which sheds so brilliant a light; which forms so correct a judgment of the past, and which compares so well the successive reigns of the literature and manners of antiquity, shall not in a few ages become as wild and deserted as the hills of Mauritania, the sands of Egypt, and the valleys of

It is not strange that, in the year 1799,¹⁸ even sagacious observers should have thought that, at length, the hour of the Church of Rome was come. An infidel¹⁹ power ascendant, the Pope dying in captivity,²⁰ the most illustrious prelates of France living in a foreign country on Protestant alms, the noblest edifices which the munificence of former ages had consecrated to the worship of God turned into temples of Victory,²¹ or into banqueting-houses for political societies, or into Theophilanthropic chapels²²—such signs might well be supposed to indicate the approaching end of that long domination.

But the end was not yet. Again doomed to death, the milk-white hind²³ was still fated not to die. Even before the funeral

** Anatolia? Who may say that in some new land, perhaps in those lofty regions whence the Orinoco and the river of the Amazons have their source, or perhaps in the impenetrable fastnesses of New Holland, nations with other manners, other languages, other thoughts, and other religions, shall not arise, once more to renew the race, and to study the past as we have studied it—nations who, hearing with astonishment of our existence, that our knowledge was as extensive as their own, and that we, like themselves, traced our trust in the stability of fame, shall pity our impotent efforts, and recall the names of Newton, of Racine, and of Tasso as examples of the vain struggles of man to snatch that immortality of glory, which fate has refused to bestow?"

¹⁸ The year in which Napoleon Bonaparte became First Consul.

¹⁹ This term correctly describes Bonaparte's private attitude towards Christianity, though as ruler of France he deemed it expedient to restore the Christian religion which had been decreed out of existence in France seven years before. Speaking of the propagandism of Voltaire and his school in France, Macaulay says in another part of his essay: "Irreligion accidentally associated with philanthropy, triumphed for a time over religion associated with political and social abuses. Everything gave way to the zeal and activity of the new reformers. In France every man distinguished in letters was found in their ranks. * * * The movement went on with increasing speed. The first generation of the new sect passed away. The doctrines of Voltaire were inherited and exaggerated by successors who bore to him the same relation which the Anabaptists bore to Luther, or the Fifth Monarchy men to Pym. At length the Revolution came. Down went the old Church of Rome with all its pomp and wealth."

²⁰ Pius VI. His term had lasted from 1774. He was as a temporal ruler a man of statesmanlike views and effected some important reforms within the Papal domain. His most noted work was the draining of the Pontine marshes which had been frequently attempted in vain by both kings and popes. On the outbreak of the Revolution a French army was wantonly sent to invade the Ecclesiastical Territory, and the Pope was forced to purchase peace by a contribution of six million dollars and the surrender of some rare works of art. In 1797, the slaughter of some French soldiers in a tumult in Rome was made the excuse for a second invasion. The venerable pontiff was made prisoner and carried into exile at Valence where he died in 1799.

²¹ "Victory" and "Reason" were amongst the new deities created by the devotees of irreligion during the most frenzied period of the Revolution.

²² The Theophilanthropists, whose creed was a deification of humanity, were a sect who endeavored to substitute a new religion for the Christianity which had been abolished by decree of the Convention.

²³ The allusion is to Dryden's poem the "Hind and Panther," in which after the author's conversion to Roman Catholicism he embodied a plea for his new faith. The *Hind* represents the Church of Rome and the *Panther* that of England, while the various dissenting sects are represented by bears, wolves, boars, and other animals.

rites had been performed over the ashes of Pius the Sixth, a great reaction had commenced, which, after the lapse of more than forty years, appears to be still²⁴ in progress. Anarchy had had its day. A new order of things arose out of the confusion, new dynasties, new laws, new titles;²⁵ and amidst them emerged the ancient religion. The Arabs have a fable that the Great Pyramid was built by antediluvian kings, and alone, of all the works of men, bore the weight of the flood. Such as this was the fate of the Papacy. It had been buried under the great inundation; but its deep foundations had remained unshaken; and, when the waters abated, it appeared alone amidst the ruins of a world which had passed away. The republic of Holland²⁶ was gone, and the empire of Germany,²⁷ and the Great Council of Venice,²⁸ and the old Helvetian League,²⁹ and the House of Bourbon³⁰, and the parliaments³¹ and aristocracy of France. Europe was full of young creations, a French empire, a king-

²⁴ This essay was first published in the *Edinburgh Review* in 1840.

²⁵ Napoleon Bonaparte caused to be framed for France a new Code of Laws. During the period of his ascendancy he created a great number of new titles and originated several dynasties by placing his own relatives on the throne of conquered countries.

²⁶ The "Dutch Republic" was established in 1579 with William the Silent as Stadtholder, an office that was made hereditary in the person of the prince who afterwards became William III. of England. The House of Orange was expelled by the French Republican forces in 1795 and the name of the Government changed to the "Batavian Republic," which was overturned by Napoleon Bonaparte when he made Louis, his brother, King of Holland in 1806.

²⁷ The German Empire may be said to date from the election of Conrad of Franconia to the throne in 911. It came to an end after the battle of Austerlitz in 1805, and was revived in 1870. The reigning family of Austria, the Hapsburgs, occupied the throne of Germany prior to 1805; since 1870 it has been filled by the King of Prussia of the Hohenzollern family.

²⁸ The Great Council was added to the Venetian Constitution in 1172. It consisted of 480 citizens taken equally and annually from the six districts of the city. Venice was conquered by the French in 1797, and was annexed to the Bonapartist kingdom of Italy in 1806.

²⁹ The Helvetian League was the result of the battle of Morgarten, in which the allied Swiss cantons defeated the Austrians in 1315. The league maintained its existence until 1798, when it was dissolved and the "Helvetian Republic" proclaimed. The present federal constitution was secured to Switzerland by the treaty of Vienna in 1815.

³⁰ Bourbon was a seignior in France, the heiress of which was married to the son of Louis IX. In 1535 their lineal descendant, Antoine, became by marriage King of Navarre, and his second son, succeeded Henry III. as King of France, under the title of Henry IV. The Bourbon dynasty thus originated came to a close with Louis XVII who died in prison during the Revolution. The line was restored in the person of Louis XVIII, the brother of Louis XVI, and again came to an end with another brother, Charles X in 1830.

³¹ The so-called "parliaments" of France were really local courts and not national law-making bodies. They grew out of the feudal assemblies of the Middle Ages. The "States General"—namely the nobility, the clergy, and the common people—corres-

dom of Italy, a Confederation of the Rhine.³² Nor had the late events affected only territorial limits and political institutions. The distribution of property, the composition and spirit of society, had, through great part of Catholic Europe, undergone a complete change. But the unchangeable Church was still there.³³

Macaulay.

pended to the English Parliament in money-granting function. The first national assembly under this title was convened by Philip IV in 1302. The States General that assembled in 1789 resolved themselves into the "National Assembly," and suspended the "Parliaments."

³² When the German Empire broke up in 1805-6 some of its fragments became with the sanction of Napoleon Bonaparte quasi-independent states, and formed themselves under his protection into the "Confederation of the Rhine." This league was dissolved in 1813 after the battle of Leipzig which broke Bonaparte's power, and since 1870 the constituent members have been absorbed into the new German Empire.

³³ For a different estimate of the condition and prospects of this great historical church see the closing paragraph of Chapter VII of Hallam's "History of the Middle Ages," written about a quarter of a century before Macaulay's Essay.

TO A MOUSE.¹

Robert Burns, the peasant poet of Scotland, was born near Ayr in 1759. From both father and mother he inherited those intellectual characteristics which mark him as an author, but he also resembled his father in being the possessor of an irritable and melancholy temperament, to which many of his misfortunes may not unfairly be traced. He received in early life the rudiments of an English education, but his opportunities in this direction were very limited, and they were not sufficiently supplemented by access to books. After the death of his father in 1784, Robert Burns and his younger brother, Gilbert, rented the farm of Mossgiel, which has become famous as the place where a number of his most remarkable poems were produced, including the "Ho'y Fair," the "Address to the De'il," the "Jolly Beggars," the "Cotter's Saturday Night," the "Address to a Mouse," "Death and Dr. Hornbook," and the satires on some of the local clergy. During his residence at Mossgiel he became acquainted with Jean Armour who subsequently became his wife, and also with Mary Campbell to whom he plighted his troth and addressed two of his most pathetic lyrics. His first publica-

¹ In November 1785 Robert Burns was holding the plough, and a farm-servant named John Blane was driving the team for him. The plough having turned up the nest of a field-mouse, Blane ran after the animal to kill it. He was checked by Burns asking him what harm the mouse had done him, and he then desisted from his intention. The poet spoke little for the rest of the afternoon, and during the night he waked Blane, read over to him the above poem, and asked him what he thought of the mouse then. Several of Burns' poems were composed while he was following the plough, the most remarkable, after the lines "To a Mouse," being those addressed in the following April to "A Mountain Daisy," which had been turned down by the same implement.

tion was a subscription edition of "Poems chiefly in the Scottish Dialect,"² which appeared in 1786 and at once established his fame. The improvement thus wrought in his financial affairs induced him to remain in Scotland instead of emigrating to the West Indies, and he again turned his thoughts to farming as an occupation after having realized a further sum by a second edition of his poems. The farm at Ellisland is almost as noted as that of Mossiel for its associations with the productions of Burns' muse. There were written many of his finest songs, and his immortal extravaganza, "Tam O'Shanter." To the labors of a farmer he added those of an exciseman, and eventually he devoted himself entirely to the latter, settling down in the town of Dumfries where he died in 1796.

1. Wee,³ sleekit,⁴ cow'rin, tim'rous beastie,⁵

Oh, what a panic's in thy breastie!

Thou need na start awa' sae hasty,

Wi' bickering brattle!⁶

I wad be laith to rin⁷ an' chase thee,

Wi' murd'ring pattle!⁸

² This expression is misleading. As a matter of fact there are several Scottish dialects which are as different from each other as are the various local dialects of England. The dialect used by Burns was that which prevailed in Ayrshire where he lived, but he did not use it in a form as "broad" as that in which it was spoken by many of the peasantry. He wrote much of his poetry in English that may be described as classic, and he felt at liberty to use either a Scottish or an English word as best suited the exigencies of his verse. The Scottish element prevails most in his humorous and pathetic pieces; in his higher flights, as in "The Vision" he wrote much purer English. A very complete vocabulary of words in the various Scottish dialects was compiled by the late Dr Jamieson of Edinburgh.

³ "Little" The origin of the word is disputed, but it seems to be the Scandinavian form of the English "way." From its use by Barbour, a Scottish contemporary of Chaucer, it appears that "wee" (spelt also "we" and "wie") meant a "bit." "A little we" was a little bit, whether of time, space, or degree, and from its occurring so frequently with "little," the "wee" gradually acquired the same meaning. "Shakespeare in the "Merry Wives of Windsor" I, 4, uses the expression "a little wee face," but the word is rare in English writings.

⁴ The past participle of the verb "sleek," and a douchet of "slicked," as "sleek" is of "slick." The word is of Scandinavian origin.

⁵ A diminutive of "beast." The Scottish dialects are peculiarly rich in diminutives, some of which indicate contempt while others are terms of endearment.

⁶ This phrase may be translated by the English "hurry-scurry." The word "bicker" is, according to Skeat, a frequentative from "pick" in the sense of "peck," with the hard and soft labials interchanged. In early English the noun "bicker" is used in the sense of "skirmish." "Brattle" means the clattering noise made in running. Notice the alliterative and onomatopoeic character of the description.

⁷ The forms "laith" and "rin" are not corruptions of "loth" and "run," but more ancient and, etymologically, more correct forms of the same words. "Laith" is from the Teutonic *laitha*, painful, through the Anglo-Saxon *lath*, hateful: it means "extremely unwilling." See Note 5, p. 90. "Rin" is from the Anglo-Saxon *rinnan*, which had for p.t. *ran* and p.p. *gerunnen*. In Early English the forms "rinnen" and "rennen" are common, but in Modern English the radical vowel "u" of the past participle has ousted the radical "i" of the infinitive.

⁸ A doublet of "paddle." It means here a small spade used for cleaning off the earth adhering to the plough. The word "paddle" is merely "spaddle," the diminutive of "spade," with the initial letter lost.

2. I'm truly sorry man's dominion
Has broken nature's social union,
An' justifies that ill opinion,
Which makes thee startle⁹
At me, thy poor earth-born companion,
An' fellow-mortal!¹⁰
3. I doubt na, whyles,¹¹ but thou may thieve;
What then? poor beastie, thou maun¹² live!
A daimen icker in a thrave¹³
'S a sma' request;

⁹ "Startle" is now used almost exclusively as a transitive verb. It is a frequentative of "start," which is usually regarded as allied to the Dutch *storten*, to fall or plunge. Skeat inclines, however, to derive it from the old English "start," a tail, which still exists in the English provincialism "plough-start," plough-tail. On this view the original meaning of the verb "start" would be to show the tail. This etymology would accord well with the use of the word in the text.

¹⁰ This unaffected display of sympathy and admission of kinship with the mouse is in perfect accord with the spirit of much of Burns' poetry, and to him belongs the credit of having, as a poet, first given it genuine expression. In this respect, and also in his sympathy with inanimate nature, he was the predecessor of Wordsworth, and he was just as unhackneyed, while his keen sense of humor, in which Wordsworth was singularly deficient, prevented him from making his own utterances ridiculous. Compare with these lines to the mouse his "Dying words of Poor Mailie" and "Elegy" upon her, "The Auld Farmer's New Year Salutation to his Auld Mare," the "Twa Dogs," and "A Winter Night." The concluding lines of the last named poem give the key-note of all:

But deep this truth impress'd my mind—
Through all his works abroad,
The heart benevolent and kind
The most resembles God.

Compare also Wordsworth's "Pet Lamb," "The Last of the Flock," "The Red-breast," and, passing over many others, "Hart-Leap Well," the concluding lines of which are:

One lesson, shepherd, let us two divide,
Taught both by what she (Nature) shows, and what conceals:
Never to blend our pleasure or our pride
With sorrow of the meanest thing that feels.

¹¹ See Note 29, p. 80. This genitive form occurs seldom in modern English but is still a very common Scottish provincialism.

¹² "Must." This word is supposed to be of Gothic origin. It is variously spelt "mon," "mone," "mun." It is found in old, but not often in modern English. Tennyson, in his "Northern Farmer," which is in one of the English provincial dialects, has "tha mun understand," for "thou must understand." Wyclif thus translates Mark II., 19: "As long tyme as thei han the spouse with hem thei maun not faste." See note, 12 p. 227.

¹³ "An occasional ear of corn in a large quantity." The word "thraive"—spelt also "thraif," "threave," and "thrieve,"—means literally two "stooks" of twelve sheaves each. It is of Scandinavian origin.

"Icker," sometimes spelt "echer," is from the Anglo-Saxon *æcer*, an ear of corn. Cf. the German *ähre*, with the same meaning.

"Daimen," rare, not worth noticing, seems to mean literally uncounted, from the Anglo-Saxon *deman*, to reckon.

I'll get a blessin' wi' the lave,¹⁴
 An' never miss't !

4. Thy wee bit housie, too, in ruin !
 Its silly wa's the win's are strewin' !
 An' naething, now, to big¹⁵ a new ane
 O' foggage¹⁶ green !
 An' bleak December's winds ensuin'
 Baith snell¹⁷ an' keen !

5. Thou saw the fields laid bare an' waste,
 An' weary winter comin' fast,
 An' cozie here, beneath the blast,
 Thou thought to dwell,
 'Till, crash ! the cruel coulter past
 Out thro' thy cell.

6. That wee bit heap o' leaves an' stibble,
 Has cost thee mony a weary nibble !
 Now thou's¹⁸ turn'd out for a' thy trouble,
 But house or hald,¹⁹

¹⁴ "Rest" or "remainder." The word in this sense is found in various forms in old Scottish, as "lafe," "laiff," and "law." It is derived from the Anglo-Saxon *laf*, what is left ; the corresponding verb is *laefan*, to leave behind one.

¹⁵ "Build." The word occurs in this sense in old English, but rarely. It seems to be of Scandinavian origin.

¹⁶ "Rank grass that has not been cropped." The term is not peculiarly Scottish. It occurs in old legal documents as a designation of the grass produced by grazing lands. The derivation is uncertain.

¹⁷ "Sharp." Probably of Scandinavian origin.

¹⁸ "Thou is." Notice the use, throughout the poem, of the third person singular of the verb for the second.

¹⁹ "Without house or retreat." The idea conveyed by "hald" or "hauld," other forms of "hold" and "holding," is that of some place in possession. The use of "but" in the sense of "without" is etymologically correct, but is now archaic in English. Compare the Macintosh motto: "Touch not the cat but a glove." In composition, "but" and "without" are analogous, though the former has suffered most from phonetic decay. "Without" is compounded of the Anglo-Saxon *with* and *utan*, and means "on the outside" ; the "but" is made up of *bi* and *utan*, and means "by the outside." All the uses of "but" are obtained from the same source by more or less natural transitions. See "Abbott's Shakespearian Grammar," 118-120, and "Mason's Grammar," 234.

To thole²⁰ the winter's sleety dribble,
An' cranreuch cauld!²¹

7. But, Mousie, thou art no thy lane,²²
In proving foresight may be vain;
The best laid schemes o' mice an' men,
Gang aft a-gley,²³
An' lea'e us nought but grief an' pain,
For promis'd joy.

8. Still thou art blest, compar'd wi' me!²⁴
The present only toucheth thee:
But, och! I backward cast my e'e,
On prospects drear!
An' forward, tho' I canna see,
I guess an' fear.²⁵

²⁰ "Endure." From the Anglo-Saxon *tholian* with the same meaning.

²¹ "Cold hoar-frost." This substantive occurs in several forms, one of which "cranreuch," seems to indicate that it is simply a corruption of the Gaelic *crauntarach* with the same meaning.

²² "Lone." Both words are from the Saxon *al*, all, and *an*, one; from which we have the modern English "alone." The form "lone," arising from the dropping of the initial "a" is, according to Skeat, very little older than Shakespeare. The Scottish form "lane" probably arose independently in the same way, and is closer etymologically to the original root than its English doublet. The idiom used here, that is the construction of the adjective with a possessive pronoun, is peculiarly Saxon, and occurs also in old English. Sometimes the form "him lane" is found where "his lane" would now be used, as in:

He quait, aside the fire him lane,
Was harmless as the soukin wean.

That is: "He quiet beside the fire by himself was harmless as a sucking child." The English "lone" is not used in the same way, except as a provincialism. The correct parsing of "lane," like that of other words used idiomatically, would depend on Anglo-Saxon usage. In this direction must be sought the real explanation of many difficulties and anomalies; and, fortunately, a great deal of research is now being expended on a branch of learning too long neglected.

²³ "In a wrong direction." To, "gley,"—spelt also "glee," and "glye,"—means to squint; and "gley'd," "gleid," or "glyd," means squint-eyed. The form "gleed" is used by Ritson, but he probably borrowed it from the Scottish dialect. The origin is supposed to be Scandinavian.

²⁴ It is matter for regret that the poet detracted from the perfection of this poetical gem by the addition of this stanza, which is not without merit, but is quite out of keeping with the manly tone and sound philosophy of the rest of the poem. A defect, similar in character but more aggravated in form, mars the beauty of the lines "To a Mountain Daisy," the first five stanzas of which are unsurpassed in poetical beauty.

²⁵ This form of stanza was first made use of by Robert Fergusson (1751-1774), whose poems in Scottish were greatly admired by Burns. Though in point of genius he was inferior to his admirer, Fergusson was highly gifted. After a dissipated career he died in a lunatic asylum. Burns, in a short poem to his memory, thus addresses him:

O thou, my elder brother in misfortune,
By far my elder brother in the Muses.

In the preface to the first edition of his poems, Burns wrote: "The following trifles

HINTS FOR READING.

Begin to read with great tenderness and softness of tone. Let the feeling of pity increase on each adjective in line 1, verse 1. Read all the verse with gentle and soothing expression.

Verse 3; Give a rising circumflex to "thieve," but read the word tenderly, not harshly; line 2: Falling inflection to "then," and rising to "beastie" and "live," and tender tremor to "live." Emphasise "thrive" and "sma'" and rising inflection to "request." Read "never miss 't" with tremor and rising inflection. The sentence is more exclamatory than assertive. (Introduction p. 22, 2.)

Verses 5 and 6 must be read with great feeling and tenderness, as if talking to a child. v. 5, line 2: read "weary winter" deeper, with tremor, and the last two lines similarly, giving "crash" with tremor and feeling.

Verse 6, line 2: Give expression to "weary nibble" and rising inflection to "nibble." Begin line 3 as with a sigh of sympathy and sorrow.

Verse 7: Assume a calmer tone in this verse.

Verse 8: The poem ceases to be objective and becomes subjective in this stanza. The poet gives expression to his own sorrow, and the verse must be read in a tone of troubled but manly feeling. Line 1: emphasise "blest" and "me;" line 2: emphasise "present." Read the next two lines with tremor and in deeper pitch, and intensify the depth on the last line.

are not the production of the Poet, who, with all the advantages of learned art, and, perhaps, amid the elegancies and idleness of upper life, looks down for a rural theme, with an eye to Theocritus or Virgil. * * * Unacquainted with the necessary requisites for commencing poetry by rule, he sings the sentiments and manners he felt and saw in himself and his rustic compeers around him in his and their native language." In the dedication to his second edition he says: "The Poetic Genius of my country found me, as the prophetic bard Elijah did Elisha—at the plough, and threw her inspiring mantle over me. She bade me sing the loves, the joys, the rural scenes and rural pleasures of my native soil, in my native tongue: I tuned my wild, artless notes as she inspired."

A MAN'S A MAN FOR A' THAT.¹

1. Is there, for honest poverty,
That hangs his head, an' a'² that?

¹ No feature of Burns' character was more pronounced than his love of independence and his hatred of social and political tyranny. When the French Revolution broke out in 1789, the movement had, during its earlier stages, his earnest sympathy. As a civil servant, surrounded by men who had been converted into enemies by his satirical verses, he occupied a very unsafe position when the anti-Revolution reaction, which swept away even Liberals like Edmund Burke, set in. He was often indiscreetly outspoken, especially on convivial occasions, and was accordingly reported to his superior officers as being politically disaffected. An official investigation followed, which resulted in a verdict of acquittal and a hint to be more careful in future. This happened in 1793, and, though the above poem was written just two years afterwards, it is easy to read in it a manly protest against what he felt at the time to be unjust treatment of one who was not in a position to resent it. The piece was composed as a contribution to a collection of Scottish lyrics then in course of publication by Mr. George Thomson. The author's own estimate of it will be found in the following extract from a letter to that gentleman, written in January, 1795: "A great critic (Aiken) on song says that love and wine are the exclusive themes for song-writing. The following is on neither subject, and consequently is no song, but will be allowed, I think, to be two or three pretty good prose thoughts inverted into rhyme."

² "And all." There is a strong tendency in the Scottish dialects to vocality, and this

The coward slave we pass him by,
 We dare be poor for a' that!³
 For a' that, an' a' that,
 Our toil's obscure and a' that,
 The rank is but the guinea's stamp,
 The man's the gowd⁴ for a' that.

2. What tho' on hamely⁵ fare we dine,
 Wear hodden gray,⁶ an' a' that;
 Gi'e fools their silks, and knaves their wine,
 A man's a man for a' that!
 For a' that, an' a' that,
 Their tinsel show an' a' that;
 The honest man, though e'er sae poor,
 Is king o' men for a' that.⁷

leads to the frequent elision of the final consonants. The same tendency is observable in the pronunciation of uneducated persons speaking English. See Introduction, pp. 4 and 8-9.

³ That is, without being ashamed of poverty. This exactly describes Burns' attitude. While for a short period he was the "last new favorite" of the highest stratum of Edinburgh society, the rustic and almost unlettered Ayrshire ploughman felt himself the equal of the most famous *litterateur* and the most prominent aristocrat amongst his patrons, and succeeded in asserting his right to this position without giving offence.

⁴ "Gold." Cf. the Dutch *goud*, also for "gold." Compare the following from Wycherley's "Plain-Dealer," which Burns probably never saw: "I weigh the man, not his title; 'tis not the king's stamp can make the metal better or heavier. Your lord is a leaden shilling, which you bend every way, and debase; the stamp he bears."

⁵ "Homely." As in many other cases, the Scottish is etymologically more correct than the English form. Both are from the Anglo-Saxon *ham*, "home."

⁶ Clothing made of wool of the natural color. The derivation of "hodden" is uncertain, but it seems to be a doublet of the English "hoiden" or "hoyden" in its more ancient meaning of rustic clown. On this view the appellation given to undyed woollen cloth had its origin in the fact that the latter was the chief article of dress of the Scottish peasantry. "Hoyden" is now a name for a romping girl; it is etymologically the same word as the Dutch *heiden*, and the German *heide*, both corresponding in etymology and meaning to the English "heathen," i.e. "people of the heath." It is curious to note the different directions in which changes of signification have taken place, as indicated by the Scottish "hodden," the English "hoyden" and "heathen," and the Dutch and German forms, all from the same Aryan root signifying a pasture.

⁷ Cf. the "Cotter's Saturday Night:"

Princes and lords are but the breath of kings,
 "An honest man's the noblest work of God."

In a letter to Mr. James Hamilton, written in 1789, he says: "Among some distressful emergencies that I have experienced in life, I ever laid this down as my foundation of comfort: '*That he who has lived the life of an honest man has by no means lived in vain!*'" His sense of honor was more than scrupulous; it was chivalrous, and even Quixotic. "Sae," for "so," is the nearer to the Anglo-Saxon original *sua*. Compare the "seay," "soa," and "sa" of Northern English dialects. Tennyson, in his "Northern Farmer," has both "sa" and "saw."

3. Ye see yon birkie, ca'd a lord,⁸
 Wha struts an' stares, and a' that :
 Tho' hundreds worship at his word,
 He's but a coof⁹ for a' that :
 For a' that, an' a' that,
 His riband, star, an' a' that,
 The man o' independent mind,
 He looks an' laughs at a' that.¹⁰
4. A prince can mak' a belted knight,
 A marquis, duke, an' a' that ;
 But an honest man's aboon¹¹ his might,
 Gude faith he manna fa¹² that.
 For a' that, an' a' that,
 Their dignities an' a' that,

⁸ "Birkie" generally means "a lively young fellow," but is used here apparently in a slightly contemptuous sense. Jamieson regards the word as Scandinavian in origin. The use of "lord" in this line, in preference to the more purely Scottish form, "laird," is an example of the facility with which Burns makes use of either of two dialectic forms of the same word according to the requirements of his rhyme. "Lord" is contracted from the Anglo-Saxon *hlaford*, the first half of which is *hlaf*, a loaf. The word *ord*, a beginning, has generally been assigned as the other root; but Skeat and others now trace it to *ward*, a warder, or keeper. "Lord" is thus *hlafward*, "loaf-keeper," or master. The Scottish form is the nearer to the original. Cf. the etymology of "lady"—Scottish "leddy"—Anglo-Saxon *hlæfdige*, from *hlaf* and, probably, *dæge*, a kneader of dough. If this view be correct, "lady" means bread-maker, or provider.

⁹ Spelt also "cufe." It is usually regarded as a doublet of the English provincialism "chuff," a surly clown—probably from the Anglo-Saxon *cyf*. Burns uses the word in the sense of blockhead, or simpleton.

In a letter written in 1790 to Mr. Cunningham, Burns says: "How wretched is the man that hangs on by the favours of the great! To shrink from every dignity of man at the approach of a lordly piece of self-consequence, who, amid all his tinsel glitter and stately *hauteur*, is but a creature formed as thou art—and, perhaps, not so well formed as thou art—came into the world a puling infant, as thou didst, and must go out of it, as all men must, a naked corse."

¹⁰ In a letter to Miss Davies, he says, addressing spirits kindred to his own: "I know that your hearts have been wounded by the scorn of the proud, whom accident has placed above you; or, worse still, in whose hands are placed many of the comforts of your life. But thou, ascend that rock, Independence, and look justly down on their littleness of soul. Make the worthless tremble under your indignation, and the foolish sink before your contempt."

¹¹ "Above." Both English and Scottish forms are from the Anglo-Saxon *abufan*, which reappears in old English as "abufen" and "aboven." See Chaucer, C. T. 2771. The English form has dropped the "n" and the Scottish the "t" or "v." *Abufan* is compounded of *an*, on; *be*, by; and *ufan*, upward. The last is an extended form, from the Gothic *uf*, which is akin to the English "up" and "over."

¹² "Cannot claim." As to this force of the verb "man" compare the quotation from Wyclif, in note 12, p. 222, where "maun not" appears as the equivalent of the "cannot" of the authorized and revised versions.

The pith o' sense, an' pride o' worth,
Are higher rank than a' that.¹³

5. Then let us pray that come it may,
As come it will for a' that,
That sense an' worth, o'er a' the earth,
May bear the gree,¹⁴ an' a' that.
For a' that, an' a' that,
It's coming yet, for a' that,
That man to man, the world o'er,
Shall brithers be for a' that.¹⁵

Robert Burns.

HINTS FOR READING.

Verse 1: "Is there one who ashamed of his poverty hangs his head &c." This being the spirit of the question, emphasise "hangs his head" with an expression of contempt. Read "coward slave" with similar force and expression. Line 4: read "dare be poor" with great warmth. End line 6 with rising inflection on "that." Line 7: Emphasise "rank" and "stamp." Line 8: Give arbitrary emphasis (Introduction p. 40.) to "man." It expresses the grand sentiment of the whole poem. Give emphasis also to "gowd."

¹³ "Rank" is according to MS., but it is usually printed "rank's" in this line.

In the white heat of his indignation at the treatment he had received from the Excise Commissioners in 1793, he shortly afterwards, in a letter to Mr. John Francis Erskine, who had sympathised with him, made use of the following language: "Burns was a poor man from birth, and an exciseman by necessity; but—I will say it—the sterling of his honest worth no poverty could debase, and his independent British mind oppression might bend, but could not subdue." Compare with this the following from his "Man was made to mourn":

If I'm designed yon lordling's slave—
By Nature's law designed—
Why was an independent wish
E'er planted in my mind?

If not, why am I subject to
His cruelty and scorn?
O why has man the will and power
To make his fellow mourn?

¹⁴ "Obtain the ascendancy," or "carry off the victory." The word is variously spelt "gre," "gree," and "grie," in Scottish, and it means literally a step or degree in ascent. In old English it occurs in the plural forms, "greis" and "greece," steps. "Gree" is used in "Piers Ploughman" in the sense of prize or reward, and Chaucer uses it, with the same force, in C. T., 2735. In this sense "to bear the gree" would mean to carry off the prize.

Writing to Miss Chalmers in 1783 Burns says: "When fellow-partakers of the same nature fear the same God, have the same benevolence of heart, the same nobleness of soul, the same detestation at everything dishonest, and the same scorn at everything unworthy; if they are not in the dependence of absolute beggary, in the name of common sense are they not equals? And if the bias, the instinctive bias of their souls, run the same way, why may they not be friends?" It will be noticed that Burns persistently laid down conscious honesty and worth as the only possible foundation for the feeling of true independence. In his epistle to a young friend, he says:

May prudence, fortitude, and truth
Erect your brow undaunting!

¹⁵ This concluding sentiment, which is worthy of the piece, was a favorite one with Burns, as it has been with many other poets. It is the gospel of humanity.

Verse 2: Indignant warmth must mark the reading of the entire verse. Line 4: emphasis on second "man" with rising inflection. Lines 7 and 8: read with increased fervor especially on "honest man," and read "king" the same as "man" in verse 1.

Verse 3: Emphasise "birkie." Line 2: read "struts" and "stares" with slight imitative action. Line 4: Give derisive emphasis to "coof." Line 7: read "independent mind" with exalted warmth, and "laughs" with derisive emphasis.

Verse 4: Give falling inflection to "knight," "marquis" and "duke;" line 3: read "honest man" with tremulous emphasis, and "aboon" with emphasis expressive of contempt for such power; line 6: render "dignities" with similar expression. Read line 7 with great warmth; emphasise "higher" in line 8, and give rising inflection to "that."

Verse 5: Begin deeper, but with increased fervour, and with emphasis on "pray," and pause. Line 2: Give emphasis and rising circumflex on "will." Line 3: render "sense" and "worth" with exalted expression, and in line 4 emphasise "gree." Line 6: here, as if inspired by prophetic fire, the voice swells into exalted emphasis on "comin' yet." Lines 7 and 8: the same feeling must mark the delivery of "man to man," and as the sentiment rises to its climax on "brithers," that word must be rendered with great warmth, swelling quality marked by tremor, and falling inflection.

THE VANITY OF LIFE.¹

Jeremy Taylor is by common consent the most eloquent of Anglican divines. He was the son of a barber in Cambridge, where he was born in 1613. Having received such an elementary training as the grammar school of his native town afforded he entered the University at the age of thirteen, and after taking his degree he was, through the influence of Archbishop Laud, elected to a fellowship in Oxford. Even at this early period of his career he was famous as a preacher in London. In 1637 he was made Rector of Uppingham in Rutlandshire, and became one of the chaplains of Charles I. In the early part of the Civil War he accompanied the Royalist forces, but was taken prisoner at the battle of Cardigan in Wales. Released soon afterwards, he devoted himself to keeping a school² in Caermarthenshire, and to the production of some of his noblest works. He wrote some polemical articles which during the

¹ These passages are from chapter i., section 2 of "The Rule and Exercises of Holy Dying." During Jeremy Taylor's residence of fourteen years in Wales he was the near neighbor, intimate friend, and frequent guest of the Earl and Countess of Carberry, whose residence, "Golden Grove," has become noted from its association with him. The Countess was the Lady Alice Egerton who, in her youth, figured as the "Lady" in Milton's "Comus." "The Rule and Exercises of Holy Living" was prepared at her request, and, though she did not live to see the completion of the "Holy Dying," it appears to have been commenced at her instance. It was finished a year after her death, and, on the anniversary of that event Taylor thus spoke of her in his dedicatory epistle to her husband: "This book was intended first to minister to her piety, and she desired all good people to partake of the advantages which are here recorded. She knew how to live rarely well, and she desired to know how to die; and God taught her by an experiment. But since her work is done, and God supplied her with provisions of his own before I could minister to her, and perfect what she desired, it is necessary to present to your lordship these bundles of cypress, which were intended to dress her closet, but now come to dress her hearse."

² That Taylor, in spite of his Christian philosophy, did not take kindly to this involuntary occupation has been inferred from a sentence in his "Holy Dying" (chap. iii.,

period of Puritan ascendancy led to his being several times imprisoned, and to this discipline is probably owing his work on religious toleration, "The Liberty of Prophesying."³ After the Restoration he was created Bishop of Down and Connor, to which was added the see of Dromore. He devoted himself to the onerous duties of his bishopric with self-sacrificing zeal, and thus incurred the disease which carried him off at the early age of fifty-five. His best known works are his "Holy Living" and "Holy Dying."

It is a mighty change that is made by the death of every person, and it is visible to us who are alive. Reckon but from the sprightfulness⁴ of youth and the fair cheeks and full eyes of childhood, from the vigorousness and strong flexure of the joints of five-and-twenty, to the hollowness and dead paleness,⁵ to the loathsomeness and horror of a three days' burial, and we shall perceive the distance to be very great and very strange. But so have I seen a rose newly springing from the clefts of its hood, and at first it was fair as the morning, and full with the

section 7) : "But certainly every wise man will easily believe that it had been better the Macedonian kings should have died in battle, than protract their life so long till some of them came to be scribes and joiners at Rome; or that the tyrant of Sicily better had perished in the Adriatic, than be wafted to Corinth safely, and there turn schoolmaster." It is evidently the court preacher, rather than the barber's son, who is to be credited with this sentiment.

³ Toleration was not the characteristic of any one religious sect in England during the period of convulsions between the accession of Henry VIII. and the accession of William III. Each by turns persecuted the others as it acquired the ascendancy; and each, as it was subjected in turn to persecution, learned by painful experience the difficult lesson of forbearance. In this way the national mind was prepared to appreciate the calm and philosophical plea prepared in favor of toleration by John Locke at the instance of William III. The following paragraph gives a fair idea of Jeremy Taylor's view, and shows how far he was in this matter ahead of his own generation: "Any zeal is proper for religion but the zeal of the sword and the zeal of anger: this is the bitterness of zeal, and it is a certain temptation to every man against his duty; for if the sword turns preacher, and dictates propositions by empire instead of arguments, and engraves them in men's hearts with a poniard, that it shall be death to believe what I innocently and ignorantly am persuaded of, it must needs be unsafe to try the spirits, to try all things, to make inquiry; and yet, without this liberty, no man can justify himself before God or man, nor confidently say that his religion is best. This is inordination of zeal; for Christ, by reproving St. Peter drawing his sword even in the cause of Christ, for his sacred and yet injured person, teaches us not to use the sword, though in the cause of God, or for God himself." It is quite likely that Taylor would never have written these lines had he not himself suffered persecution at the hands of the dominant Puritans.

⁴ This form has become archaic, "sprightliness" having taken its place. Archaisms abound in the writings of Taylor, as in those of Milton, who was his contemporary, and both were much given to using words from classic sources in their original sense. The following are amongst those found in the "Holy Dying": "verete" for "robust"; "catapasm" for "poultice"; "clinnick" for "bed-ridden"; "synoxes" for "church meetings"; "cognition" for "relationship"; "intermination" for "threatening"; "wretchless" for "reckless"; "major domo" for "head of the family"; "condite" for "embalm"; "calenture" for "fever"; "intenerate" for "soften"; "interpellation" for "intercession"; "antimony" for "revolt"; and "threne" for "lamentation."

⁵ "Paleness of death." What is the figure of speech?

dew of heaven, as the lamb's fleece;⁶ but when the ruder breath had forced open its virgin modesty, and dismantled its too youthful and unripe retirements, it began to put on darkness and to decline to softness and the symptoms of a sickly age; it bowed the head and broke its stalk, and at night, having lost some of its leaves, and all its beauty, it fell into the portion of weeds and out-worn faces.⁷

The same is the portion of every man and every woman—the heritage of worms and serpents, rottenness and cold dishonour, and our beauty so changed that our acquaintance quickly knows us not; and that change mingled with so much horror, or else⁸ meets so with our fears and weak discourings, that they who six hours ago tended upon us, either with charitable or ambitious services, cannot without some regret stay in the room where the body lies stripped of its life and honour.⁹

* * * * *

So does the fairest beauty change, and it will be as bad with you and me; and then what servants shall we have to wait upon us in the grave? What friends to visit us? What officious girls to cleanse away the moist and unwholesome cloud reflected upon our faces from the sides of the weeping vaults, which are the longest weepers for our funerals?

All the rich and all the covetous men in the world will perceive, and all the world will perceive for them, that it is but an ill recompense for all their cares, that by this time all that shall be left will be this, that the neighbours shall say, He died a rich man.¹⁰ And yet his wealth will not profit him in the

⁶ Probably an allusion to Judges vi. 36-38.

⁷ Taylor's style is extremely ornate, and he is much given to the use of tropes, which are generally appropriate. Hallam describes his eloquence as "Asiatic," and as "in the style of Chrysostom and other declaimers of the fourth century." He has been not inaptly called the "Shakespeare of English prose," and certainly no English prose writer comes so near Shakespeare in exuberance of language and felicity of diction.

⁸ A highly involved style is apt to lapse into solecisms, and in this respect Taylor's is no exception. The ellipses in this sentence are unsymmetrical.

⁹ In what it suggests to the imagination this sentence is as complete a contrast to its predecessor as can be conceived.

¹⁰ Notice, in this sentence, the frequent occurrence of the word "that," the peculiar uses of "shall" and "will," and the curious succession of substantive clauses. See Mason's Grammar, 403.

grave, but hugely swell the sad accounts of doomsday.¹¹ And he that kills the Lord's people with unjust or ambitious wars, for an unrewarding interest, shall have this character: that he threw away all the days of his life, that one year might be reckoned with his name, and computed by his reign and consulship.¹² And many men, by great labours and affronts, many indignities and crimes, labour only for a pompous epitaph and a loud title upon their marble; whilst those into whose possession the heirs or kindred are entered are forgotten, and lie unregarded as their ashes, and without concernment or relation, as the turf upon the face of their grave.¹³

A man may read a sermon, the best and most passionate that ever man preached, if he shall but enter into the sepulchres of kings. In the same Escorial¹⁴ where the Spanish princes live in greatness and power, and decree war or peace, they have wisely placed a cemetery where their ashes and their glory shall sleep till time shall be no more: and where our kings have been

¹¹ "Day of judgment;" from the Anglo-Saxon *domes*, oblique case of *dom*, judgment, and *dag*, day. Cf. the rule of judgment laid down in Luke xii. 48.

¹² The use of this classical term is in keeping with the usual custom of Taylor, who was acquainted with the whole range of Greek and Latin literature, ancient and modern, heathen and Christian. He may have been acquainted also with the writings of Chaucer, Spenser, and the Elizabethan dramatists; but, if he was, his writings afford no evidence of the fact. The only English work referred to in his "Holy Dying" is Weaver's "Funeral Monuments;" in the still more popular "Holy Living," it has been shown by actual count that he has 115 quotations from Greek, and 84 from Latin heathen writers; 5 from Jewish; 14 from Greek, and 41 from Latin Christian Fathers; one from modern Latin, one from French, 24 from Italian—and not even one from English. This is not because the English classics produced before his time do not contain ample materials, but because he shared the common prejudice of the scholars of his day against home literary production.

¹³ Cf. stanza 5 and note 9, p. 178, and stanza 12, p. 180. Cf. also Ecclesiastes ii., 4-11 and 18-23.

¹⁴ The Escorial, or more properly Escorial, is a famous monastery and royal palace in New Castile, about 30 miles from Madrid. It was built by Philip II. of Spain about a century before this allusion was made to it. It is said that during the battle of St. Quentin, which was fought on the 10th of August, 1557, the Spanish king besought and received the aid of St. Lawrence, whose *fête* day it was, and that the monastery was erected in fulfilment of the king's vow. It is in the form of a gridiron—the instrument of St. Lawrence's martyrdom—being a rectangle, 744 feet by 580, crossed by ranges of buildings to represent the bars, while the position of the handle is occupied by the royal residence. The cemetery spoken of in the text is the royal mausoleum, called the "Pantheon," in which only kings and the mothers of kings are buried. The Escorial was sacked by the French in 1808, and its valuable library was carried to Madrid. On its restoration to the Escorial it was found that many Arabic manuscripts were missing. In 1872 the place was partially destroyed by lightning. Public money is expended annually by the Spanish Government on the buildings to prevent them from going to ruin.

crowned,¹⁵ their ancestors lie interred, and they must walk over their grandsire's head to take his crown. There is an acre¹⁶ sown with royal seed, the copy of the greatest change from rich to naked, from ceiled¹⁷ roofs to arched coffins, from living like gods to die like men. There is enough to cool the flames of lust, to abate the heights of pride, to appease the itch of covetous desires, to sully and dash out the dissembling colours of a lustful, artificial, and imaginary beauty. There¹⁸ the warlike and the peaceful, the fortunate and the miserable, the beloved and the despised princes, mingle their dust, and pay down their symbol of mortality, and tell all the world that when we die, our ashes shall be equal to king's, and our accounts easier, and our pains for our crimes shall be less.¹⁹

To my apprehension, it is a sad record which is left by Athenæus²⁰ concerning Ninus²¹ the great Assyrian monarch, whose life and death is summed up in these words: "Ninus the Assyrian had an ocean of gold, and other riches more than the

¹⁵ In Westminster Abbey. The coronation chairs, two in number, are kept in that part of the building known as the Chapel of Edward the Confessor, which contains the shrine of that monarch, and also the altar-tombs of Henry III., Edward I., Edward III., and Henry V. Most of the English monarchs from Henry VII. to George III. were buried in the Chapel erected by the former on the spot once occupied by Henry III.'s Chapel to the Virgin.

¹⁶ The word is here used in its original sense of "field." The Anglo-Saxon form is *acer*, and the early English "aker" and "akre." Compare the use of the term "acre" in the text with *Gottesacker*, "God's field," the beautiful German name for a graveyard. Notice the antitheses in this sentence.

¹⁷ The original root of the verb "to ceil" is the Latin noun *cælum* or *caelum*, heaven. The word came through the French *ciel*, which was used in the sense of canopy, and it appears in old English in various forms, as "syle," "syll," and "cyll." From the noun was formed the verb "to ceil," which appears in old English in the forms "ceel," "ciel," "syle," "seile." The word "ceiling," the canopy of a room, occurs in old English as "ceeling," "cieling," and "seeling." In the Bible of 1551, II Chron. iii. 5, reads: "And the greater house he syled with fyre-tree." A similar transition in meaning took place in Italian, which has the word *cielo*, meaning originally heaven, and secondarily a canopy, and a ceiling. Skeat gives "ceiling" as a correct modern spelling.

¹⁸ In Westminster Abbey.

¹⁹ Cf. note 11.

²⁰ Athenæus was a Greek grammarian who lived, first at Alexandria and afterwards at Rome, in the latter part of the second and the earlier part of the third century. The quotation in the text is from his "*Deipnosophistæ*,"—the banquet of the learned—only fragments of which have survived. It is a curious melange of literary, social, and domestic gossip, affording interesting glimpses of antiquity as viewed through the spectacles of the period when Athenæus lived, and preserving fragments of old writings which, but for it, would never have been heard of.

²¹ The reputed husband of Semiramis, and himself, according to tradition, a great warrior. The effeminacy imputed to him by Athenæus shows how little that gossip is to be trusted in the matter of accuracy. Both Ninus and Semiramis have a traditional reputation for a voluptuous as well as a warlike disposition.

sand in the Caspian sea; he never saw the stars, and perhaps he never desired it; he never stirred up the holy fire among the Magi,²² nor touched his god with the sacred rod according to the laws: he never offered sacrifice, nor worshipped the deity, nor administered justice, nor spake to the people; nor numbered them; but he was most valiant to eat and drink, and having mingled his wines, he threw the rest upon the stones. This man is dead, behold his sepulchre, and now hear where Ninus is. Sometime I was Ninus, and drew the breath of a living man, but now am nothing but clay. I have nothing but what I did eat, and what I served to myself in lust is all my portion: the wealth with which I was esteemed blessed, my enemies meeting together shall bear away, as the mad Thyades²³ carry a raw goat. I am gone to hell: and when I went thither, I neither carried gold, nor horse, nor silver chariot. I, that wore a mitre, am now a little heap of dust."²⁴

Taylor.

²² Amongst the early Scythian inhabitants of Mesopotamia and Media the word *ingā*, literally "august" or "reverend," was applied to the priestly caste, who were addicted to astrology and divination. The Semitic race, who succeeded the Turanian, adopted the term, modifying it to suit their own modes of pronunciation, and from the Semitic term the Greeks obtained their *magos*, from which we have *magi* and *magic*. The precise doctrines of the early Magi are involved in great obscurity. Their worship was reformed by Zoroaster, whose system is embodied in the Zend-Avesta, and is still, in a corrupt form, adhered to by the Parsees. It assumes the existence of two powers, Ormuzd and Ahriman, the former the principle of good, the latter that of evil. Ormuzd is represented as dwelling in perpetual light, Ahriman in perpetual darkness, and the transition from the worship of good to that of light and of fire is a natural and easy one. Hence the allusion in the text. The mention of the magi in connection with an Assyrian king is explained by the fact that during the period of the subjection of the Medes to the Assyrians the magi, from being an ethnical division of the former, became a mere priestly caste, and as such were recognized, on account of their learning and skill, by the dominant race. See Daniel i. 20; ii. 2, 27; and other references in the same book.

²³ This name—probably derived from the Greek *thuo*, to rush along, to storm or rage—was applied (1) to the female companions of Bacchus, or Dionysus, in his wanderings, and (2) to the women who, on Mounts Cithæron and Parnassus, celebrated orgies in his honor. The corresponding Roman ceremonies, termed *bacchanalia*, became so disgraceful in character that they were suppressed, B.C. 186, by a decree of the Senate. The term "Thyades" is sometimes derived from "Thyia," to whom tradition ascribes the questionable honor of being the first woman to sacrifice to Dionysus and celebrate orgies in his honor.

²⁴ Of the above passages in the "Holy Dying" Hazlitt says: "He who wrote in this manner also wore a mitre, and is now a heap of dust; but when Jeremy Taylor is no longer remembered with reverence, genius will have become a mockery, and virtue an empty shade." Speaking of the "Deus Justificatus," another of Taylor's works, Coleridge, in his "Aids to Reflection," describes it as "the most eloquent work of the most eloquent of divines," and adds: "Had I said 'of men,' Cicero would forgive me and Demosthenes nod assent."

HYMN ON THE NATIVITY.¹

John Milton was the son of a London scrivener, or notary, of the same name, and was born in 1608. The elder Milton belonged to the Puritan sect, and had been disinherited by his Roman Catholic father for turning Protestant. The young poet received as good an education as London at that time could give, and in 1624 he entered Cambridge where he graduated a Master of Arts eight years later. Even in youth² Milton's poetical genius displayed itself, and at Cambridge he produced his first noted poem, the "Ode on the Morning of Christ's Nativity." For six years after leaving college he lived in retirement at Horton, in Buckinghamshire, and during that interval he composed his "L'Allegro," "Il Penseroso," "Arcades," "Comus," and "Lycidas," which would of themselves have secured for him a high and permanent place amongst English men of letters. In 1638 he went on a continental tour, and from 1639 to 1649 he was engaged in teaching and in the composition of polemical pamphlets in the interest of the Parliamentary party. His services won for him the post of Latin secretary to the Government, and, in this capacity, the duty devolved upon him of defending, in the face of Europe, the execution of Charles I. This task he discharged with consummate ability, aided, after blindness came on, by Andrew Marvell, who acted as colleague and amanuensis. The Restoration in 1660 threatened the life of Milton, but he was ultimately allowed to go

¹ The "Ode on the Morning of Christ's Nativity" has, for students of English literature, a double interest, (1) on account of its intrinsic qualities, and (2) on account of its relation to Milton's other literary works. It was composed in 1629, while he was in his twenty-first year, and was still an undergraduate at Cambridge. Though not equal in point of artistic form or versatility of treatment to the poems produced a few years afterwards at Horton, it is justly regarded as a marvellous production for so young a poet. It forms one of a small group on topics connected with the life of Christ, the others being the fragmentary poems on the "Circumcision" and the "Passion," while the "Temptation" forms the theme of "Paradise Regained." The "Hymn on the Nativity" has been appropriately characterized as a fitting prelude to the "Paradise Lost" in sublimity of conception, magnificence of diction, and range of erudition. In Milton's Latin epistle to Deodati, his sixth elegy, he gives, in the concluding lines, (80-91) a brief account of this poem. The passage is freely translated by Cowper as follows:

Wouldst thou (perhaps 'tis hardly worth thine ear)
 Wouldst thou be told my occupation here?
 The promised King of Peace employs my pen,
 The eternal covenant made for guilty men,
 The new-born Deity with infant cries
 Filling the sordid hovel where he lies:
 The hymning Angels, and the Herald star
 That led the Wise who sought him from afar;
 And idols on their own unhallowed shore
 Dashed, at his birth, to be revered no more.
 This theme on reeds of Albion I rehearse:
 The dawn of that blest day inspired to verse;
 Verse that, reserved in secret, shall attend
 Thy candid voice, my critic, and my friend.

² The most remarkable of his poems produced prior to the "Hymn on the Nativity" are his verses "On the Death of a Fair Infant," written in his seventeenth year, and his "Vacation Exercise," written in his nineteenth. The latter is worthy of careful study by those who take an interest in the development of Milton's poetical faculty.

into that obscure retirement which ended only with his life, and was devoted to the production of his great works, "Paradise Lost," "Paradise Regained," and "Samson Agonistes." The last named is a drama in the Greek form, and is one of the most perfect of his works. As the author of "Paradise Lost" he stands second to no other epic poet, his only rivals being Homer and Virgil.³ The official period of Milton's life was not congenial on account of the nature of his calling; the period after the Restoration was spent amidst the gloom of poverty aggravated by total blindness. He was the author of some of the finest sonnets in the language, in which occur some very pathetic references to his affliction.⁴ He passed peacefully to his rest towards the close of 1674.

I.

This is the month, and this the happy morn,⁵
 Wherin⁶ the Son of Heaven's eternal King,
 Of wedded Maid, and Virgin mother born,
 Our great⁷ redemption from above did bring;
 For so the holy Sages once did sing⁸:

³ Compare Dryden's famous lines on Homer, Virgil, and Milton:—

Three poets in three distant ages born,
 Greece, Italy, and England did adorn.
 The first in loftiness of thought surpassed,
 The next in majesty, in both the last.
 The force of nature could no further go:
 To make a third, she joined the other two.

⁴ See the sonnet "On his Blindness," and the second one addressed to Cyriac Skinner. Compare Gray's reference to the same subject in his "Progress of Poesy:"

Nor second He, that rode sublime
 Upon the seraph-wings of Extasy,
 The secrets of th' Abyss to spy.
 He pass'd the flaming bounds of Place and Time:
 The living Throne, the sapphire blaze,
 Where angels tremble while they gaze,
 He saw; but, blasted by excess of light,
 Clos'd his eyes in endless night.

⁵ This indicates that the "Hymn" was written, or at least begun, on Christmas morning. The statement made here is incapable of being proved by historical evidence. The anniversary of the birth of Christ does not appear to have been celebrated as a holy day until far into the second century, and, when it began to be observed, different days, and even seasons, were fixed upon in different localities. The Eastern Church coupled together the birth and baptism of Jesus, and celebrated them both on the 6th of January. Ultimately the usage of the Latin Church, based on the tradition that Christ was born on the 25th of December, prevailed, and that day became the general "Christ Mass" of Christendom. While it is generally believed that Christ was born A. U. C. 749 or 750, there is no consensus amongst chronologists as to the actual day on which his birth took place. They are almost unanimous, however, in the opinion that he was not born in December, and the majority prefer some day, which cannot be more particularly fixed upon, shortly after the vernal equinox. The shepherds' season for tenting with their flocks in Palestine lasts from the vernal to the autumnal equinox, and the birth of Christ must have taken place between those limits.

⁶ Now "whereon." The spelling is archaic.

⁷ Cf. Hebrews ii. 2.

⁸ The reference is to the prophecies in the Old Testament respecting the coming and work of Jesus the Christ. These were prefigured by many different types, and pre-

That he our deadly forfeit should release,⁹
And with his Father work us a perpetual peace.

II.

That glorious form, that light unsufferable,¹⁰
And that far-beaming blaze of majesty,
Wherewith he wont¹¹ at Heav'n's high council-table
To sit the midst of Trinal Unity,¹²
He laid aside; and, here with us to be,
Forsook the courts of everlasting day,
And chose with us a darksome¹³ house of mortal clay.

dicted in many different passages of Scripture between Genesis iii. 15 and Malachi iv. 2, the first and last that refer expressly to him. The term "sing" contains an allusion to the fact that many of the Messianic prophecies are embodied in the poetry of David, Isaiah, and other Hebrew poets.

⁹ "Should give us back our lives that were forfeited under penalty of death." Compare Shakespeare, "Measure for Measure," ii. 2.

Why, all the souls that were, were forfeit once;
And he that might the vantage best have took,
Found out the remedy.

"Deadly," which usually has an objective meaning, is apparently used here subjectively. Compare Milton's use of the term "forfeit" in "Paradise Lost," x. 302-305:

A bridge
Of length prodigious, joining to the wall
Immovable of this now fenceless world,
Forfeit to death.

And in "Samson Agonistes," l. 508:

The execution leave to high disposal,
And let another hand, not thine, exact
Thy penal forfeit from thyself; perhaps
God will relent, and quit thee all his debt.

¹⁰ Now "insufferable." Which prefix is etymologically preferable?

¹¹ See note 19, p. 203. "Wont" is not here the participle, but the past tense of the same verb, in the sense of "used," or "was accustomed to." Waller says:

The Eagles' fate and mine are one,
Which on the shaft that made him die
Espy'd a feather of his own,
Wherewith he wont to soar on high.

Overlooking the fact that "wont" was already a past form, (=won-ed,) early English writers, when the present tense fell into disuse, sometimes employed "wont" in its stead. Spenser, in the "Faerie Queene," III. 12, 20, has the line:

Wherewith the Craftsman wons it beautify.

From this past form with a present signification a new participial form, "wonted" (=won-ed-ed), which is still in use, was made by the addition of a second preterite ending. The original root is the A. S. *wunian*, related and equivalent to the German *wohnen*, to dwell.

¹² "In the midst of the three Persons of the one Godhead," himself being one of them. The "t" in "midst" is excrecent; cf. "whilst," note 29, p. 80. An older form is "middest," which, without the "t," represents the Anglo-Saxon genitive form from the adjective *mid* or *midd*, middle. The practice of forming adverbs from the genitive in *es* was common in Anglo-Saxon.

¹³ "Gloomy." Its opposite, "lightsome," is frequently used as a synonym of "cheerful." In "Paradise Lost," vii. 355, Milton uses "unlightsome." The "some" in these words, and in "winsome," "heartsome," "toothsome," and others in the same

III.

Say, heav'nly Muse, shall not thy sacred vein
 Afford a present to the Infant God?¹⁴
 Hast thou no vers, no hymn, or solemn strein,¹⁵
 To welcom him to this his new abode
 Now while the Heav'n by the sun's team untrod¹⁶
 Hath took¹⁷ no print of the approaching light,
 And all the spangled host keep watch in squadrons bright?

IV.

See, how from far upon the eastern rode
 The star-led Wisards¹⁸ haste with Odours sweet :

form, is the Anglo-Saxon *sum*, from the same root as "same." The suffix *sam* in the German *langsam*, "slow" or "slowly," is originally the same word.

14 "Vein" has here the force of "mood," and this use of the word is still common. Milton has, in "Paradise Lost," vi. 628:

So they among themselves in pleasant vein
 Stood scoffing.

"Afford" is usually derived from the Latin *ad*, and *forum* through the French. Skeat traces it to the Anglo-Saxon verb *geforthian*, to accomplish, or provide, and this from *forth*, forth, forward. The prefix *ge* became, in the 12th century, "ye" or "i," and the verb "iforth" readily passed into the form "aforth," which—and not "afford"—is the true spelling. The meaning of the modern English verb is very much the same as that of the Anglo-Saxon original.

15 "Strain;" from the early English "streinen," old French *estraindre*, and Latin *stringere*, to draw tight.

16 "Early in the morning." The allusion is to the ancient myth of the sun-god's chariot. Cf. Shakespeare, I, Henry VI. iii. 1:

Making such difference 'twixt wake and sleep,
 As is the difference betwixt day and night,
 The hour before the heavenly harness'd team
 Begins his golden progress in the east.

In another passage Shakespeare says:

The weary sun hath made a golden set,
 And, by the bright track of his fiery car,
 Gives token of a goodly day to-morrow.

17 Milton, writing in archaic style, did not resort to this use of the past tense because he was constrained by his metre to do so. Such instances are common in early English. See the quotation from Shakespeare in note 9 above.

18 See Matt. ii. 1-12. Cf. Baneroff's Sec. B. of Epigrams, 228:

"The starre-led sages that would Christ behold."

Compare also the couplet:

When wise magicians wandered far awide
 To find the place of our Messiah's birth.

In "Paradise Lost," xii. 360-363, Milton has:

Yet at his birth a star,
 Unseen before in heaven, proclaims him come,
 And guides the eastern sages, who inquire
 His place, and offer incense, myrrh, and gold.

The term "sages" shows that "wisards" has in the text its original force of "very wise men." In mediæval times those who were exceptionally learned were generally suspected of being magicians, and from this fact the term "wisard" acquired its modern signification. "Wisard" and "witch" are originally from the same root, but they have very different histories. In all the Teutonic languages, including Anglo-

Oh, run, prevent them with thy humble ode,¹⁹
 And lay it lowly at his blessed feet;
 Have thou the honour first thy Lord to greet,
 And joyn thy voice unto the angel quire,²⁰
 From out his secret altar toucht with hallow'd fire.²¹

THE HYMN.

1. It was the winter wilde,
 While the heav'n-born childe
 All meanly wrapt in the rude manger lies;
 Nature in aw to him
 Had dofft her gawdy trim,¹
 With her great Master so to sympathize:
 It was no season then for her
 To wanton with the sun, her lusty paramour.

Saxon, there are words formed from a root *wit*, meaning "to see," and hence "to know." The Saxon for "witch" was *witce*, and the corresponding masculine term was *wicca*, both being corrupted forms of *witga*, contracted from *witega*, a sorcerer. In early English the word "witch," corrupted from *wicce*, came to have an exclusively feminine application, and "wisard" was imported from the old French. In that language it took the forms *guiscart* and *guischarde*, both of which are from the older *wischarde*, and this is made up of the Teutonic root *wit*, the suffix *sk*, (English "ish,") and the suffix *harc* (English "hard"). "Wizard" is therefore the etymological equivalent of the English combination "witt-ish-ard," the last suffix having merely an intensive force.

¹⁹ On the terms "Ode" and "Hymn" see appendix A. "Prevent" is used in its etymological sense of "coming before," not its acquired sense of "hindering." Compare the authorized translation of the Scriptures: II Sam. xxii, 6; Ps. xxi, 3; lxxxviii, 13; cxix, 147-148; Isaiah, xxi, 14; Amos ix, 10; Matt. xvii, 25; and I Thess. iv, 15. Analogous instances are common in Milton's writings. With him "admire" means to wonder; "charm," a song; "advanced," placed in the van of an army; "beatific," happy-making; "celebrate," crowd around; "chimera," a monster; "determine," make an end of; "horrid," bristling; "intend," attend to; "passion," suffering; "prone," bowed forward, or lying flat on the face; "sublime," aloft; "virtue," strength.

²⁰ The "angel quire" and their song are more particularly described in stanzas 9-12 of "The Hymn." This form of the word is general in old English, but the form "choir" is found in Shakespeare, and was in still earlier use. The peculiar spelling of "quire," from the old French *choeur*, Latin *chorus*, Greek *choros*, is a curious freak of language.

²¹ Cf. Isaiah vi, 5-7.

THE HYMN.

¹ See Note 5 above, on the time of Christ's birth. Milton has in his mind not merely the month of December, but an English, rather than a Judean, winter. In the third stanza he speaks of an impending snow-fall. Notice the personification and the ascription to Nature of the loftiest and most intense feelings of adoration. On "dofft," [see Note v, p. 161.

2. Onely with speeches fair
 She woo's the gentle Air
 To hide her guilty front with innocent snow,
 And on her naked shame,
 Pollute² with sinfull blame,
 The saintly veil of maiden white to throw:
 Confounded, that her Makers³ eyes
 Should look so near upon her foul deformities.
3. But He, her fears to cease,
 Sent down the meek-eyed Peace;⁴
 She, crown'd with olive green, came softly sliding
 Down through the turning spehear,
 His ready harbinger,
 With turtle wing the amorous clouds dividing;⁵

² Anglicised form of the Latin participle *pollutus*.

³ See Note 6, p. 196.

⁴ The sustaine personification and metaphor give the first three stanzas the form of a beautiful allegory. Notice the transitive use of "cease." How far is such a construction now admissible? It was not uncommon in Milton's time and before it. Bacon says: "You may sooner by imagination quicken or slack a motion than raise or cease it."

⁵ These lines afford a glimpse of Milton's conception of the form of the universe. For a fuller insight consult various passages of "Paradise Lost," and especially Book II., 1010-1055; III. 551-587; IV. 589-597; the whole of Book vii.; and lines 1-178 of Book viii. It must be borne in mind that the Copernican theory was in his time not merely new but insufficiently demonstrated. Galileo and Kepler were both advanced in years when the "Ode" was written, but their labors had not effected any considerable revolution in the cosmological conceptions of non-scientific men. Newton began his great inquest in 1665, only two years before the publication of "Paradise Lost," and probably Milton never knew very much about his discoveries. His cosmography, therefore, is only less unscientific, in the modern sense, than that of Homer, Virgil, or Dante, but it is incomparably grander than any previous conception. It is to be noted also that, though he did not seem to have arrived at the modern conception of the universe, and though he appeared to regard the study of astronomical theories as of doubtful value (P. L. viii. 66-75), he evidently felt constrained, towards the close of his life, to regard the Ptolemaic system, with its centrics and eccentrics, cycles and epicycles, and orbs in orbs (P. L. viii. 83-84) as untenable, and a fit subject for ridicule. For a detailed explanation of his cosmological views, see Masson's "Life of Milton." A very good summary, with diagrams, will be found in Sprague's edition of "Paradise Lost, Books I. and II.," published by Messrs. Ginn & Heath, of Boston. By the "turning spehear" is meant not the earth, but the visible universe of which the earth forms a part; and the epithet "turning" has reference to the Ptolemaic idea of the heavenly bodies revolving round the earth.

The old English form of "harbinger" was "herbergeour," and so it appears in the "Canterbury Tales," 5417:

The fame anon thurghout the toun is born,
 How Alla king shal come on pilgrimage,
 By herbergeours that wenten him befor.

The original meaning of "herbergeour" was a harbourer—one who provided lodgings for others. It was the duty of one member of the royal household to travel in advance, for the purpose of securing and allotting apartments in places where stops were to be made, and this officer acquired the title of "herbergeour." The transition

And, waving wide her mirtle wand,
She strikes a universall peace through sea and land.⁶

4. Nor war, or battails sound
Was heard the world around ;
The idle spear and shield were high up hung ;
The hooked chariot stood
Unstain'd with hostile blood ;
The trumpet spake not to the arméd throng
And kings sate still with awfull eye,
As if they surely knew their sovran Lord was by.⁷

from this meaning to that of a simple herald or forerunner was easy, and it had been accomplished before the time of Milton, or even Shakespeare, both of whom use the word "harbinger" in the latter sense. See "Hamlet," i. 1 :

And even the like precurse of fierce events —
As harbingers preceding still the fates,
And prologue to the omen coming on.

The term "harbour," a place of shelter, is from two Teutonic roots, which are best seen in the old High German forms of *heri*, an army, and *bergan*, to shelter. From these are derived both the modern German *herberge*, and the modern French *auberge*, an inn.

The allusion in the words "olive" and "turtle" is partly classical and partly Judaical, and is in keeping with Milton's practice, as shown more markedly in his "Lycidas" and "Paradise Lost." Personified "Peace" corresponds to the Roman Pax—the Greek Irene—who is represented as a youthful female holding in her right hand an olive branch. The dove, probably, from the manner of its return to Noah's Ark, has always been connected in Jewish literature with the ideas of rest and peace. See Psalm lv. 6, where the bird referred to is undoubtedly the common turtle dove of Palestine. Collins, in his "Ode to Peace," addresses her in this way :

O thou, who bad'st thy turtles bear
Swift from his grasp thy golden hair,
And sought'st thy native skies.

The term *turtle* is found in Anglo-Saxon. The corresponding Latin, *turtur*, is onomatopoeic, being imitative of the mournful cooing sound of the dove.

⁶ As a matter of historical fact the civilized world was at peace when the birth of Christ took place, and the covered passage dedicated to Janus, at Rome, is said to have been then closed—one of three occasions on which it was so during 700 years. The "mirtle" has no significance in connection with peace, as the olive has in poetry and myth. Its introduction here is due, therefore, in all probability, to association, both it and the dove having been sacred to Venus or Aphrodite, the mythical goddess of love.

⁷ This description is, of course, exaggerated, but the exaggeration can be forgiven for its singular beauty. The "hooked chariot" is the war chariot termed by the Romans *covinus*, the spokes of which were armed with long sickles. It was used by the ancient Belgæ and Britons, its Celtic name being *kowain*. The Romans adopted the *covinus*, and improved it into a popular kind of travelling carriage. "Awful" has usually an objective force—calculated to inspire awe ; it is here used in a subjective and, etymologically, more correct sense—filled with awe. On the subjective use of the term, compare Shakespeare's "Richard II.," III. 3 :

And if we be, how dare thy joints forget
To pay their awful duty to our presence ?

On its objective use compare "Taming of the Shrew," v. 2 :

Peace it bodes, and love, and quiet life,
An awful rule, and right supremacy ;

"Sovran" is a more correct form than "sovereign," the spelling with "g" being not much older than the middle of the 16th century. Chaucer spells it "soveraine," and a still older form is "soverain." The word came in through the French *soverain*, from the low Latin *superanus*, chief, principal—from *super*.

5. But peacefull was the night,
 Wherin the Prince of Light
 His raign of peace upon the earth began;
 The windes, with wonder whist,⁸
 Smoothly the waters kist,
 Whispering new joyes to the milde ocean,⁹
 Who now hath quite forgot to rave,
 While birds of calm sit brooding on the charmed wave.¹⁰
6. The stars, with deep amaze,
 Stand fixt in steadfast gaze,
 Bending one way their pretious influence,¹¹

⁸ "Hushed." This word appears to have been at first a kind of onomatopoeic interjection, used, as now, to enjoin silence. It came, however, to be used as a verb, meaning to keep silence, and having "whisted" for past tense, and "whist" for past participle. The latter is the form in the text. Milton had abundant usage to justify his employment of the word. Nash, in his "Dido," has:

The ayre is cleere and southerne windes are whist.

Marlowe, in his "Hero and Leander," makes use of it:

Far from the toure, when all is whist and still.

Spenser uses it, in the sense of "silenced," in the "Faerie Queene," vii. 7, 59:

So was the Titanesse put downe and whist.

Surrey, in his translation of Virgil, has: "They whisted all," for "they all kept silence"; Quarles has, in his "Divine Poems," "The winds were whist"; and Shakespeare uses it in the absolute construction in *Ariel's* song, in the "Tempest," i. 2:

Come unto these yellow sands,

And then take hands:

Court'sied when you have, and kiss'd—

The wild waves whist—

Foot it gently here and there;

And, sweet sprites, the burthen bear.

"Whist," "whistle," and "whisper" are all from the same onomatopoeic source. Cf. the Latin *murmur*, a murmuring, and *susurrus*, a whispering, and the English "whist," a game at cards.

⁹ Scan this line.

¹⁰ The birds referred to are the "halcyons" of ancient mythology, which were said to incubate in a nest floating on the sea. Their breeding time was about the winter solstice; and, for seven days before and seven after that period, the sea was supposed to remain in a state of calm. Hence the term "halcyon days" used in I. Henry VI., i. 2. The epithet is said to have been derived from the metamorphosis of Alcyon, or Halcyone, and her husband into two birds; but Skeat regards this etymology as uncertain, and the "h" as certainly wrong.

¹¹ "Amaze" is here a noun, and Milton uses it in the same way in "Paradise Lost," vi. 646; in "Paradise Regained," ii. 38; and in "Samson Agonistes," 1645. "Influence" is used in its astrological sense. The stars were in ancient times supposed by their aspects to exercise a mysterious power over the destinies of men, and this power was called their "influence," or "influx." Compare, as to form of expression, "Paradise Lost," 452-454:

All amazed

At that so sudden blaze, the Stygian throng

Bent their aspect.

Compare also Job, xxxviii. 31. and see "Paradise Lost," vii. 373-375:—

The gray

Dawn and the Pleiades before him danced

Shedding sweet influence.

And will not take their flight,
 For all the morning light,
 Or Lucifer¹³ that often warn'd them thence;
 But in their glimmering orbs did glow,
 Untill their Lord himself bespake¹³ and bid them go.

7. And though the shady Gloom¹⁴
 Had given day her room,
 The sun himself withheld his wonted speed,
 And hid his head for shame,

Ibid, viii. 511-513:

All heaven,
 And happy constellations on that hour
 Shed their selectest influence.

Ibid, ix. 103-107:

Light above light, for thee alone, as seems,
 In thee concentrating all their precious beams
 Of sacred influence.

Cf. "Comus," 331-342. Shakespeare, in "Measure for Measure," iii. 1, has:
 Servile to all the skiey influences.

See also in "King Lear," i. 2, the remarks of *Gloster*, *Edmund*, and *Edgar*. On "steadfast," see Note 23, p. 246.

¹² The "Light-bearer." A poetical name for the planet Venus when seen in the morning. "Lucifer," with Milton, is one of the titles of Satan; but, in two passages of "Paradise Lost," he has explained that the name was given to him because he enj yed amongst the other angels in heaven a preeminence similar to that of Venus amongst the stars. In Book vii. 131-135, he says:

Know then, that after Lucifer from heaven,
 So call him, brighter once amidst the host
 Of angels than that star the stars among,
 Fell with his flaming legions through the deep
 Into his place.

And again, in Book x. 422-424:

Pandemonium, city and proud seat
 Of Lucifer, so by allusion cali'd,
 Of that bright star to Satan paragon'd.

On the above use of "for all," see "Abbott's Shakespearian Grammar," 154.

¹³ The prefix "be" gives the verb an intensive force. This form of expression was a favorite one with Milton.

¹⁴ The personification is still kept up. Compare with this stanza the following one from the lyric in Spenser's "Shepherd's Calender," (April), in which, eulogizing Queen Elisabeth, he says:

I sawe Phœbus thrust out his golden hedde,
 Upon her to gaze:
 But, when he sawe how broode her beames did spreadde,
 It did him amaze.
 He blusht to see another sunne below,
 Ne durst again his fyrye face out showe:
 Let him, if he dare,
 His brightnesse compare
 With hers, to have the overthrowe.

Milton's treatment of the figure is far superior to Spenser's in poetical form as well as ethical content.

As his inferiour flame

The new-enlighten'd world no more should need ;
He saw a greater sun appear
Than his bright throne, or burning axletree, could bear.

8. The shepherds on the lawn,

Or ere¹⁵ the point of dawn,

Sate simply chatting in a rustick row ;

Full little thought they then,

That the mighty Pan¹⁶

Was kindly com to live with them below ;

Perhaps their loves, or else their sheep,

Was all that did their silly thoughts so busie keep,

9. When such musick sweet

Their hearts and ears did greet,

As never was by mortall finger strook,¹⁷

Divinely-warbled voice

Answering the stringed noise,¹⁸

As all their souls in blissfull rapture took ;

¹⁵ These two words are the same in meaning and derivation, both being from the Anglo-Saxon *ær*, before, whence the term "early." "Or ere" seems to be a reduplicated expression in which the latter word repeats and explains the former. After a time "ere" was confused with "e'er" and hence arose the expression "or ever" found in Ps. xc. 2. Shakespeare uses both the correct and the incorrect form in "Hamlet" i. 2.:

Or ere those shoes were old,
With which she follow'd my poor father's body.

And :

Would I had met my dearest foe in heaven
Or ever I had seen that day, Horatio.

Compare "or ere it should the good ship have swallowed" in the "Tempest" i. 2; "dying or ere they sicken" in "Macbeth" iv, 3; "or ere we meet" in "King John" iv, 3. See Abbott's Shakespearian Grammar 131.

¹⁶ "Pan" was the Greek god of flocks and shepherds. Milton in transferring the title to Jesus Christ, who described himself as the "Good Shepherd," again mingles classical mythology with scriptural allusion. Spenser in his "Shepherd's Calendar," (May), represents two pastors as conversing in the guise of shepherds, and in a note he explains who is meant by the "Great Pan," by whom all shepherds are to be called to account: "Great Pan is Christ, the very God of all shepherds, which calleth himselfe the create, and good shepheard. The name is most rightly (methinkes) applyed to him; for Pan signifieth all, or omnipotent, which is onely the Lord Jesus. And by that name (as I remember) he is called of Eusebius."

¹⁷ This form of the past participle is found in "Piers Ploughman." The old English verb was "stricken," to strike, from the Anglo-Saxon *strican*, to advance. Compare the form "took," in Stanza iii of the "Introduction" above.

¹⁸ What is the figure ?

The air, such pleasure loth to lose,
With thousand echo's still prolongs each heavenly close¹⁹

10. Nature, that heard such sound,
Beneath the hollow round
Of Cynthia's seat the airy region thrilling,²⁰
Now was almost won
To think her part was done,
And that her reign had here its²¹ last fulfilling:
She knew such harmony alone
Could hold all Heav'n and Earth in happier union.²²

11. At last surrounds their sight
A globe of circular light,
That with long beams the shame-fac't Night array'd;²³

¹⁹ Cadence.

²⁰ We get in this stanza another glimpse of Milton's cosmography. "Cynthia's seat" is the moon, and this he assumes to be a hollow, shining ball. Cynthia is the Roman goddess Diana, the Greek Artemis. She was the twin-sister of Apollo who was sometimes called Cynthus, both the masculine and the feminine title being derived from the birth-place of the twin-deities—Mount Cynthus in the island of Delos. Apollo was recognized in later Greek mythology as the god of the sun, and Artemis as the goddess of the moon. Cf. Milton *Sonnet vii*:

As when those hinds that were transform'd to frogs,
Rall'd at Latonas' twin-born progeny,
Which after held the sun and moon in fee.

Compare also the "*Faerie Queene*" vii, 7, 50;
And first, concerning her that is the first,
Even you, faire Cynthia; whom so much ye make
Joves dearest darling, she was bred and nurst
On Cynthus hill, whence she her name did take.

²¹ Milton usually has the form "his" for neuter possessive. "Its" was just coming into vogue in the time of Shakespeare who very seldom makes use of it, though he occasionally has the form "it" for a possessive. "Its" does not occur once in the authorized version of the Bible, which was completed in 1611. Milton uses it only three times in the above line of the "*Hymn*," "*Paradise Lost*" i, 254; and *ibid* iv, 873. The confusion in the use of these words was due to the fact that in Anglo-Saxon "his" did duty for the genitive case of both the masculine and the neuter gender of the third personal pronoun, as appears from the following paradigm:—

	<i>Masc.</i>	<i>Fem.</i>	<i>Neut.</i>
<i>Nom.</i>	he (he)	heo (she)	hit (it)
<i>Gen.</i>	his	hire	his
<i>Dat.</i>	him	hire	him
<i>Acc.</i>	hine	hi	hit

In early English the masculine gender gradually appropriated "his," and in the Elisabethan era the form "its" was devised as a substitute. Though the latter made its way slowly at first it came into very general use after Milton's time.

²² "She knew that nothing but such harmony could hold;" or, "She knew that such harmony of itself sufficed to hold." Which sense is to be preferred? The exquisite rhythm of Milton's verse would of itself have sufficed to shew his keen appreciation of "harmony," even if he had not in his writings given it so much prominence as he has done. His taste for music was inherited from his father, who was a composer of some note. Scan the last line of this stanza.

²³ A "circular globe" is tautological, unless Milton means by "globe" a mere

The helmed Cherubin,
 And sworded Seraphim,
 Are seen in glittering ranks with wings displaid²⁴
 Harping in loud and solemn quire,
 With unexpressive²⁵ notes, to Heav'n's new-born Heir.

12. Such musick (as 'tis said)
 Before was never made,
 But when of old the sons of Morning sung,²⁶
 While the Creator great
 His constellations set,
 And the well-ballanc'd world on hinges hung,²⁷

mass; the Latin original had often this force. Notice the syntactical figure. Milton has here fallen into the same error with respect to the old English word "shamefast" as the translators of the New Testament fell into in their rendering of I Tim., ii. 9. The idea underlying the word is that of being made "fast," or constrained by a sense of shame. It is the analogue of "stedfast," and the now obsolete word "rootfast." Chaucer and Spenser spell the word correctly, and it is so spelt in the quarto edition of Shakespeare's "Richard III.," i. 4, though more modern editions have "shamefaced." It is wrongly spelt also in "III. Henry VI.," iv. 8.

²⁴ Milton uses the correct Hebrew plurals of the words "cherub" and "seraph," on which, see note 58, p. 209. On "displaid," see note 8, p. 140. Cf. Spenser, "Faerie Queene," i. 11, 20:

Close under his left wing, then broad displayd.

In the "Faerie Queene," ii. 12, 76, he uses "display" as synonymous with "discover":

Through many covert groves and thickets close,
 In which they creeping did at last display
 That wanton lady.

²⁵ "Inexpressible." The word "expressive" is now used with an active force, as are most of the words in English with the suffix "ive." "Adjective" and "derivative" are modern exceptions, and Shakespeare has "plausible," for plausible, "insuppressive" for insuppressible, and "directive" for directible. He has also "unexpressive," in "As you like it," iii. 2, in the sense of "inexpressible," and is generally supposed to have coined the word. Milton, in "Paradise Lost," viii. 113, has the usual passive form.

²⁶ See Job xxxviii. 7; and compare "Paradise Lost," vii. 548-640.

²⁷ Compare "Paradise Regained," iv. 413-416. See "Faerie Queene," i. 11, 21:

Then; in the blustering brethren boldly threat
 To move the world from off his stedfast henge.

The old English form was "henge," with the "g" hard. Wyclif, in his translation of Prov. xxvi. 14, has: "As a dore is turned in his hengis." The noun "heng" (hinge) is from the old English verb "hengen," to hang, a word of Scandinavian origin, and the form to "hing" is still found in Scottish. The "hinge" is what the door "hangs" by. Cf. the Dutch *hengel*, a hook, and the German *angel*, a hinge, or hook. Milton probably had in his mind the idea of a hook rather than that of a modern hinge, for he elsewhere speaks of the universe of this world being suspended from the "Empyrean," or heaven, by a golden chain. See "Paradise Lost," ii. 1004-1055. It is a question how far he intended this representation to be symbolical of a moral connection between the world and the abode of its Creator, and how far his language correctly conveys his own conception of the relation between the various parts of the material universe in space. Notice the alliterative as well as the etymological association in the phrase "hinges hung."

And cast the dark foundations deep,
And bid the weltring waves their oozy channel keep.²⁸

13. Ring out, ye crystall spears,
Once bless our humane ears
 (If ye have power to touch our senses so),
And let your silver chime
Move in melodious time,
 And let the base of Heav'ns deep organ blow ;
And with your ninefold harmony
Make up full consort to th' angelike symphony.²⁹
14. For, if such holy song
Enwrap our fancy long,

²⁸ On this use of "cast," compare "cast a rampart," in "Paradise Lost," i. 678; and "cast too deep her dark foundations," *ibid* vi. 869. The same usage obtained in Latin with the verb *jacere*, and this was no doubt Milton's model. For a different use of "cast" see the expression "cast to build a city and tower"—"Paradise Lost," xii. 43; and "But first he casts to change his proper shape," *ibid* iii. 634: in both of which passages it is synonymous with "contrive" or "plan." The older form of "welter" is "walter," and this is the frequentative of the old English "walten," Anglo-Saxon *wealtan*, to roll about. Cf. Job xxxviii. 4-11.

²⁹ The fancy embodied in the term "music of the spheres" has always been popular with the poets, though few of them have made so effective a use of it as Milton does. In his "Arcades," 61-67, he says:

But else in deep of night, when drowsiness
Hath lock'd up mortal sense, then listen I
To the celestial sirens' harmony,
That sit upon the nine infolded spheres,
And sing to those that hold the vital shears,
And turn the adamantine spindle round,
On which the fate of gods and men is wound.

The expression "ninefold" seems to indicate that in Milton's cosmological system there were nine "spheres," whereas the ancient philosophers reckoned only eight. An interesting description of these is given in Plato's "Republic," near the close of Book x. There the revolutions of the universe are represented as being made on the spindle of Necessity which terminates in an immense whorl, and within it are eight concentric whorls, diminishing in diameter towards the centre of the system. The innermost whorl of all is devoted to the moon, and the others, in the order named, to Mercury, Venus, Mars, Saturn, Jupiter, and the Sun, the outermost being spangled by the fixed stars. On the upper surface of each circle is seated a siren who sounds continuously a single note, and the eight sounds thus produced blend into one grand harmony, while the three Fates—daughters of Necessity—are seated on thrones at equal intervals round the outside, singing of the past, the present, and the future. Milton's ninth sphere is probably referred to in "Paradise Lost," viii. 133-136. Compare with this stanza Shakespeare's "Merchant of Venice," v. 1:

There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins:
Such harmony is in immortal souls;
But, while this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

Reference is made to the "music of the spheres" in "Twelfth Night," iii. 1; in "Antony and Cleopatra," v. 2; and in "Pericles," v. 1. The fancy that the human ear

Time will run back, and fetch the age of Gold;³⁰
 And speckl'd Vanity
 Will sicken soon and die,
 And leprous sin will melt from earthly mould;³¹
 And Hell it self will pass away,
 And leave her³² dolorous mansions to the peering day.

is incapable of hearing this music has been thus expressed by Butler, in "Hudibras," ii. 1, 617 :

The music of the spheres,
 So loud it deafens mortal ears,
 As wise philosophers have thought,
 And that's the cause we hear it not.

Dryden, in his "Ode to Mrs. Anne Killigrew"; Shelley, in his lines "To a Lady with a Guitar"; and Addison, in his well-known hymn beginning: "The spacious firmament on high," have all allusions to the same idea. Milton is partial to the use of the term "crystal," as indicative of the appearance of heaven. In "Paradise Lost," i. 742, he speaks of its "crystal battlements"; in vi. 757, of its "crystal firmament"; in vi. 860, of its "crystal wall"; in "Paradise Regained," i. 82, of its "crystal doors"; and in "Paradise Lost," vi. 772, of the "crystalline sky." Milton took the epithet from Scripture (Cf. Ezekiel i. 22; and Rev. iv. 6); but before him Marlowe, in his "Hero and Leander," had used the phrase "Heaven's hard crystal." Plato, in his "Republic," (Jowett's translation) describes the spheres or whorls as being "made partly of steel and also part y of other materials."

The word "consort" in this line is usually, by an unwarrantable interference with Milton's text, spelt "concert." The meaning is obvious enough, but Milton's spelling recalls an interesting scrap of word-history. He uses the term "consort" frequently in its ordinary sense (see Note 38, p. 81), and was far too accurate a scholar to suppose that "consort," a companion, and "concert," musical harmony, were one and the same word. For the form "consort" in the latter sense he had ample justification in previous usage. Spenser, in the "Faerie Queene," ii. 12, 70, has :

For all that pleasing is to living eare
 Was there consorted in one harmoniee.

In iii. 1, 40, he has :

And all the while sweet birdes thereto applide
 Their daintie layes and dulcet melody,
 Ay caroling of love and jollity,
 That wonder was to heare their trim consort.

In his "Elegy on the death of Sidney," he says :

Sith then, it seemeth each thing to his powre
 Doth us invite to make a sad consort.

In other places Spenser uses "concert" in the same sense, which Milton does not appear ever to have done, though he has "consort" in "At a solemn music," 27, and "Il Penseroso," 145. The confusion between "consort" and "concert" seems to have arisen from the fact that the latter word, though really derived from the Latin *converso*, to join together, is spelt as if derived from *concerto*, to contend with. In old French and Italian the "s" was retained, but it ultimately made way for "c." The form "consort," then, is at least as nearly correct, etymologically, as "concert." "Angelike," archaic form for "angelic."

³⁰ The mythical "golden age," which has been succeeded by the silver, the brass, and the iron ages in a descending scale of human happiness. Cf. Benlowe's "Theophilus," stanza xcv. :

See listening Time run back to fetch the age of gold.

³¹ "Speckled" is used in the sense of "showily dressed." Compare Bunyan's reference, in the "Pilgrim's Progress," to the garb of the frequenters of "Vanity Fair," as contrasted with that of the pilgrims. "Mould," from the Anglo-Saxon *molde*, dust, is here used in the same sense.

³² Notice the confusion of genders in the pronouns "itself" and "her." Had the form "itself" been more familiar, Milton would probably have used it here; and he apparently prefers "her" to "his," because the feminine gender of the Anglo-Saxon

15. Yea, Truth and Justice then
 Will down return to men,
 Orb'd in a rainbow ; and, like glories wearing,
 Mercy will set between,
 Thron'd in celestiall sheen,
 With radiant feet the tissued clouds down steering ;³³
 And Heav'n, as at som festivall,
 Will open wide the gates of her high palace hall.³⁴
16. But wisest Fate sayes no ;³⁵
 This must not yet be so ;
 The Babe lies yet in smiling infancy,
 That on the bitter cross
 Must redeem our loss,
 So both himself and us to glorifie ;³⁶
 Yet first to those ychain'd³⁷ in sleep
 The wakefull trump of doom must thunder through the deep.

helle remained associated with the term in old English. Compare with these two lines Pope's "Rape of the Lock," v. 51-52 :

Earth shakes her nodding towers, the ground gives way,
 And the pale ghosts start at the flash of day !

³³ This is the reading of the edition of the "Hymn" published a year before the author's death ; in the edition of 1645 the third and fourth lines of this stanza read :

The enamelled arras of the rainbow wearing ;
 And Mercy set between,

Compare "Sphered in a radiant cloud," in "Paradise Lost," vii. 247 ; and also Rev. x 1. "Orb'd in" means here "surrounded by" ; Milton, in "Paradise Lost," vi. 543, uses it in the sense of "round." "Set" is the causal form of the verb used here for the ordinary intransitive form, "sit"—a usage not uncommon in old English. Parse the words "clouds," "down," and "steering." Milton's spelling in "stear," the Anglo-Saxon form of which is *steoran*, is at least as correct as the modern "steer."

³⁴ Cf. the responsive song, at the close of the twenty-fourth Psalm, v. 7-10. The Anglo-Saxon form *heofon*, the original of "heaven," was, like *helle*, a feminine noun ; hence the use of the form "her."

³⁵ From the magnificent picture he has just drawn of the returned golden age, Milton is brought back by the recollection of the fact that Christ must live a human life, and die a human death before the world could enjoy the benefit of his incarnation.

³⁶ "Redeem," literally to buy back, requires from its etymology a personal object, but the meaning in the text is not uncommon. Compare with this fifth line the prayer of Jesus, in John xvii.

³⁷ See Mason's Grammar, foot-note (†) to 201. In Anglo-Saxon, as in German, the past participle took the prefix *ge*. In process of time this was softened down into "y" or "i" in the southern and midland English dialects, and participles in these forms are in early English very common. Within the compass of a few lines of Robert of Gloucester's "Chronicle," for instance, one finds such words as "ymad," "ibroke," "iwonne," "iyete" (eaten), "icome," "iyolde" (yielded), &c. Chaucer uses the "y" with great frequency, and Spenser occasionally. The latter adds it as a prefix

17. With such a horrid clang
 As on Mount Sinai rang,
 While the red fire and smouldring clouds out brake,³⁸
 The aged Earth, agast³⁹
 With terrour of that blast,
 Shall from the surface to the center shake,
 When at the worlds last session
 The dreadfull Judge in middle air shall spread his throne.⁴⁰
18. And then at last our bliss
 Full and perfect is,
 But now begins ; for, from this happy day,
 Th' old Dragon⁴¹ under ground,

to both the past tense and the present infinitive in the following lines from his "Colin Clouts come home again":

Whether allured with my pipes delight,
 Whose pleasing sound yshrilled far about.
 Or thither led by chaunce, I know not right :
 Whom when I asked from what place he came,
 And how he hight (was named), himsele he did yleepe (call)
 The Shepheard of the Ocean by name.

The above form of past tense occurs also in old English, and once in Shakespeare "Pericles," iii. i :

Y-ravished the regions round.

Milton uses the prefix "y" but seldom, and seems to have been ignorant of its real force, for he attaches it to the present participle in his epitaph on Shakespeare :

Or that his hallow'd relics should be hid
 Under a star-ypointing pyramid.

Sackville has the form "y-causing." The use of the prefix "y" is, in modern English, an affectation, and is confined exclusively to the form "yclept," called, or named, which occurs in "L'Allegro," 12. Compare 1 Thess. iv. 15-17, and 1 Cor. xv. 51-54.

³⁸ Cf. Exodus, xix. 16-19.

³⁹ This, and not "agast," is the proper spelling of the word. It is the past participle of an old English verb, "agasten," to terrify, and the alternative form "agasted" is, as well as "agast," very common. In Wyclif's version of Luke xxiv. 37, the "terrified and affrighted" of the ordinary text appears as "troubled and agast." The ordinary form of the past tense in old English is "agasted" but Spenser uses the shorter form "agast" in the "Faerie Queene":

He met a dwarf that seemed terrifyde
 With some late perill which he hardly past,
 Or other accident which him agast.

The verb "agasten" is from the Anglo-Saxon "gæstan," to terrify, with the intensive *a* prefixed.

⁴⁰ The term "session" is used by Milton in its literal sense of a "sitting" in "Paradise Lost," ii. 514. It is used here like "assize," which is from the same Latin root, to mean the sitting of a court for judgment ; and in this sense Shakespeare uses it in "Othello," i. 1 :

To prison: till fit time
 Of law, and course of direct session
 Call thee to answer.

Compare the description of the last judgment in Matt. xxv. 31-46.

⁴¹ Compare Rev. xii. 9 ; and also "Paradise Lost," vi. 856-879.

In straiter limits bound,
 Not half so far casts his usurped sway ;
 And, wroth to see his kingdom fail,
 Swindges the scaly horror of his fouled tail.⁴²

19. The oracles are dumm ;⁴³

No voice or hideous humm

Runs through the archéd roof in words deceiving.⁴⁴
 Apollo from his shrine
 Can no more divine,

With hollow shriek the steep of Delphos leaving.⁴⁵
 No nightly trance, or breathéd spell,
 Inspires the pale-ey'd priest from the prophetic cell.⁴⁶

⁴² What is the figure of speech in "scaly horror"? Milton used the form "wrath" as an adjective for "wroth" in the edition of 1645, and Shakespeare uses "wroth" as a noun in the "Merchant of Venice," ii. 9:

Sweet, adieu ! I'll keep my oath,
 Patiently to bear my wroth.

The old English form of the adjective was generally "wroth," but the Anglo-Saxon was *wraeth*. The latter is derived from *wriþan*, to writhe, or twist, so that the original sense of "wroth" was "wry", that is perverted, in temper. "Swindge," or "swinge," means to lash vigorously. In the sense of "punish" it occurs in "Measure for Measure," v. 1 :

Had he been lay, my lord,
 For certain words he spake against your grace
 In your retirement, I had swing'd him soundly.

The verb "swinge" bears etymologically the same relation to "swing" as "fell" does to "fall," and "set" to "sit." The latter is from the Anglo-Saxon *swingan*, to fly or flutter; and the former from *swengan*, the causal form of *swingan*. The word "swinge," in the sense of "strike," is still found as a provincialism, in the north of England.

⁴³ The spelling "dumm" is probably an affectation, as the form of the word in both Anglo-Saxon and early English was "dumb," which is a nasalised form of the Gothic root "dub." The latter appears in the Dutch *dom* and the German *dumm*, both meaning "stupid." The "h" of the English word disappears in "dummy." The most celebrated oracles of antiquity were those at Delphi, Didyma, and Dodona. Milton was no doubt aware of the historical fact that some of the oracles were consulted after the birth of Christ, but he exercises here the poet's privilege of assuming the truth of the tradition that they never gave any responses after that event. Tacitus, Lucian, Strabo, Juvenal, Martial, Pliny and other writers speak of oracles as having been consulted in their own days. Compare "Paradise Regained," i. 393-396; 430-431; 455-464; and also Spenser's "Shepherd's Calender," note to "Maye," on "Great Pan."

⁴⁴ Referring to the ambiguity of the oracles' answers, which has become proverbial in the use of the adjective "oracular." Compare with these lines the *Æneid*, Book vi. near the beginning.

⁴⁵ The proper form of the name is "Delphi." Milton uses "Delphos" also in "Paradise Regained," i. 458. The same form was used by Shakespeare in his "Winter's Tale," and was common in the Middle Ages. With "steep of Delphos" compare the "Delphian cliff" of "Paradise Lost," i. 517. The reference is to the slope of Mount Parnassus, at the foot of which lay Delphi, the seat of the oracle of Apollo, the most famous of all the oracles of antiquity. It was consulted by the Roman Emperor Julian, and was suppressed by Theodosius.

⁴⁶ The medium through which responses were given at Delphi was always a woman

20. The lonely mountains o're,
 And the resounding shore
 A voice of weeping heard and loud lament;
 From haunted spring and dale
 Edg'd with poplar pale,
 The parting Genius is with sighing sent;⁴⁷
 With flowre-inwov'n⁴⁸ tresses torn
 The nymphs in twilight shade of tangled thickets mourn.⁴⁹
21. In consecrated earth,
 And on the holy hearth,
 The Lars and Lemures moan with midnight plaint;⁵⁰
 In urns and altars round,
 A drear and dying sound
 Affrights the Flamens at their service quaint;⁵¹

entitled the "Pythia." Seated on a tripod over a small opening in the ground, from which emanated an intoxicating smoke, she fell into a kind of delirious trance, and, in this condition, uttered sounds which were written down by attendant priests as answers to the questions submitted.

47 "Parting" is for "departing." On "Genius" compare "Il Penseroso," 151-154, and "Lycidas," 182-185. The "Genius" of ancient Greek and Roman mythology was a kind of minor deity whose function was to guard special localities and individuals. It corresponded to the Christian idea of a "guardian angel." "Genius" is a Latin name, the corresponding Greek term being "daimon" (dæmon). On "poplar pale" compare the *alba populus* of Horace and the *candida populus* of Virgil. Cf. also "the palish poplar" and "palish twigs of deadly poplar tree," in Hall's "Satires."

48 An example of the capacity of English for forming compounds. See Note 5, p. 153.

49 On "twilight" see Note 3, p. 89. Compare with these lines "Il Penseroso," 131-133. The nymphs were minor Greek goddesses who presided over special localities or objects, such as rivers, springs, mountains, trees, and grottoes.

50 Roman writers use the terms *Lares*, *Larvæ*, *Lemures*, and *Manes* to signify spirits of various kinds, and do not always use them consistently. The *Manes* were the souls of the departed, and the honored *Manes* of a family were worshipped as tutelar deities of the domestic hearth under the title of *Lares*. The term *Lares* was also applied to tutelar deities of cities, but that Milton gives it the former meaning here is evident from the second line of the stanza. The terms *Lemures* and *Larvæ* were applied indifferently to departed spirits which wandered about as spectres, ghosts, or goblins, and festivals were held for the purpose of appeasing them. The "consecrated earth" means here the whole earth as made sacred by the coming of Christ, and not any particular locality.

51 "Flamen" was the name given to any Roman priest who was devoted to the service of a particular deity. The "urns" referred to are those containing the ashes of the dead. Amongst the Greeks both burning and burying were resorted to as modes of disposing of dead bodies, and it is difficult to say which was the more ancient practice. Amongst the Romans the dead were buried in very ancient times, but burning began to be generally practised during the latter years of the republic, and became the almost universal custom under the empire. With the spread of Christianity the Jewish practice of burial acquired an ascendancy which it has maintained in all Christian countries ever since, though the practice of cremation is now advocated very strongly on sanitary grounds, and seems to be making headway. The etymology of

And the chill marble seems to sweat,
While each peculiar power forgoes his wonted seat.⁵²

22. Peor and Baälim

Forsake their temples dim,
With that twice-batter'd god of Palestine;
And mooned Ashtaroth,
Heav'n's queen and mother both,
Now sits not girt with tapers holy shine;⁵³

"quaint" has been long disputed, some deriving it from the Latin *comptus*, neat; others from the Latin *cognitus*, known. As "quaint" combines in itself the ideas of neatness and oddity, appearances favor the former derivation, but it is now generally admitted that the latter is correct. It appears as "queint," "quoynt," "cwoint," and "coint" in old English, which simply appropriated the old French *coint*. It is not easy to decide whether Milton means to combine here with the idea of oddity an expression of pleased interest or one of slight disgust. The following is a list of other places in which he uses the term, and the reader can, in each case, form his own idea of the meaning of the word from a study of the context: "Paradise Lost," viii. 78; ix. 35; "Samson Agonistes," 1303; "Lycidas," 139; "Arcades," 47; and "Comus," 157. In his "Shepherd's Calendar," (October) Spenser uses "queint" in the sense of "strange"; in the "Faerie Queene," iii. 7, 10, in the sense of "fastidious"; *ibid* iv. 1, 5, in the sense of "shy"; and *ibid*, iv. 7, 45, in the sense of "odd." Shakespeare uses it in the sense of "artful" in II "Henry VI.," iii. 2, and "Merchant of Venice," iii. 4; in "Much Ado about Nothing," iii. 4, he uses it in the sense of "neat."

⁵² On "wonted," see Note 11, p. 237. Milton has the correct spelling in "forgoes," the form "forego" being, as Skeat says, "as absurd as it is general." The word "forego" is made up of "fore" and "go," and means "to go before." The verb "forgo" means "to give up," and is compounded of "go" and the prefix "for" (German *ver*), which has almost the force of "from." To "forgo," therefore, means "to go from," hence to give up. The same prefix is correctly spelt in "forbear," "forbid," "forget," "forgive," "forsake," "forswear," "forfeind," and "forlorn." The participle "foregone," from "forego," is rightly used in such expressions as "a foregone conclusion."

⁵³ In the catalogue of Satan's associates given in "Paradise Lost," i. 392-521, most of the heathen deities spoken of in stanzas 22-24 are mentioned. "Peor" is there given as another name for "Chemos," an obscene god worshipped by the Moabites. Compare Numbers, xxv. 17-18; xxxi. 15-16; Joshua, xxii. 17. See also I Kings, xi. 7; II Kings, xxiii. 13; Jer. xlviii. 7, 13. "Peor" literally means an "opening"; and in Numbers xxv. 3, Dent. iv. 3, Ps. cvi. 28, and Hosea ix. 10, reference is made to Israelitish idolatry in connection with "Baal-peor" (literally "lord of the opening"), one of the different modifications under which Baal was worshipped; these modifications are expressed here, in accordance with Scripture usage, by the plural form, "Baalim." Baal was the chief male divinity of the Phœnician and Canaanitish nations, as Ashtoreth was their supreme female divinity, and the commonly received opinion is that the former was looked upon as the sun-god and the latter as the moon-god. The Babylonian god, Bel or Belus, is generally identified with the Phœnician Baal, but the subject is still obscure. Milton uses the plural form "Ashtaroth," corresponding to Baalim. Ashtaroth is frequently referred to in the earlier history of the Israelites, as e.g. in Judges ii. 13; x. 6; I Sam. vii. 3, 4; xii. 10; I Kings xi. 5, 33; II Kings xxiii. 13. The epithet "queen of heaven," in Jer. vii. 18, and xlv. 17-19, is supposed to refer to Ashtoreth, though the proper name is never used in the prophetic books, and this explains Milton's allusion. The Greek form of the name is "Astarte," and the worship of this goddess ultimately came to be identified with that of the Greek goddess Aphrodite, the Latin Venus. The "twice-battered" god, in line 3, is "Dagon," the national god of the Philistines, and also a deity of the Assyrians; the reference in the epithet is to the incident in I Sam. v. 3-4. Cf. "Paradise Lost," i. 451-462, and several passages in "Samson Agonistes."

The Lybic Hammon shrinks his horn ;⁵⁴
In vain the Tyrian maids their wounded Thamuz mourn ;

23. And sullen Moloch, fled,
Hath left in shadows dred
His burning idol all of blackest hue ;
In vain with cymbals ring
They call the grisly king
In dismall dance about the furnace blue :⁵⁶
The brutish gods of Nile as fast,
Isis, and Orus, and the dog Anubis, hast ;

24. Nor is Osiris seen
In Memphian grove or green
Trampling the unshowr'd grass with lowings loud,
Nor can he be at rest
Within his sacred chest ;
Naught but profoundest hell can be his shroud ;
In vain with timbrel'd anthems dark
The sable-stoléd sorcerers bear his worshipt ark.⁵⁷

⁵⁴ "Ammon" is the usual form of the word. He was a Lybian deity, adopted by the Egyptians, and identified by the Greeks with Zeus, and by the Romans with Jupiter. He is represented on ancient Egyptian monuments as a man with a ram's head and horns. A temple of his in the oasis of Ammonium, (the modern Siwah,) in the Lybian Desert, was celebrated for its oracle, and was visited by Alexander the Great.

⁵⁵ The ordinary form is "Tammuz." See Ezekiel viii. 14. The "Syrian" of "Paradise Lost," i. 448, is more correct than the "Tyrian" of this line, into which an error that is not Milton's may have crept. The worship of Tammuz is identified by Milton ("Par. Lost," 450-457) with that of Adonis, on which consult the classical dictionaries.

⁵⁶ In "Paradise Lost," i. 392-405, Milton gives a fuller description of the worship of Moloch, whom he specifies as the first to respond to Satan's call. The idea peculiarly associated with this pagan deity is that of burning human victims, and especially children, as sacrifices to him ; hence the allusion in lines 3 and 6. Moloch, or rather Molech, is mentioned very frequently in the history of the Jews, who at different times fell into the practice of worshipping him. His worship was widespread amongst the nations surrounding Canaan, and it is argued by some mythologists that Moloch and Baal were substantially the same deity. There is some reason to believe that the "Chemos," which Milton makes another name for "Peor," was really another name for "Molech." See Jer. xix. 1-6 and xxxii. 26-35. Hales treats "burning" here as a present participle used passively, and quotes, as a parallel construction, I Peter iii. 20: "The ark was a preparing." It is possible, however, that Milton gives the word an active force, as the image of Molech is said to have been made hollow in order that it might be heated from within, the victims being burned to death in its arms. On the forms in "ing" see Mason's Grammar, 196-202, and compare Rushton's "Rules and Cautions," and Abbott's "Shakespearian Grammar."

⁵⁷ What is the figure in "gods of Nile"? The reference in "brutish" is to their forms as much as to their natures. Most of the Egyptian deities were either wholly

25. He feels from Juda's land
 The dredged Infant's hand,
 The rayes of Bethlehem blind his dusky cye;⁵⁸
 Nor all the gods beside
 Longer dare abide,
 Not Typhon huge ending in snaky twine:⁵⁹
 Our Babe, to show his Godhead true,
 Can in his swaddling bands controul the damned crew.
26. So, when the Sun in bed
 Curtain'd with cloudy red
 Pillows his chin upon an orient wave,
 The flocking shadows pale
 Troop to th' infernal jail;⁶⁰
 Each fetter'd ghost slips to his severall⁶¹ grave;

or partly lower animals. The chief Egyptian male and female deities were Osiris and Isis, the former of whom is said to have been one of the early kings deified, while Isis was his wife. Osiris is here identified with Apis, the sacred Egyptian bull. Orus, more usually Horus, the son of Osiris and Isis, was identified with the sun or time-god by the Greeks and Romans, as Isis herself was with the goddess of the earth, in which capacity her worship became very popular at Rome. Anubis was a deity represented as having a man's body and a dog's head. He was identified with the Greek Hermes and the Roman Mercury. What is the correlative phrase to "as fast"? "Hast" is for "haste," but the rhyme with "fast" shows how Milton meant it to be spelt and pronounced. Cf. the German *hast*, *haste*. "Memphian" refers to the fact that the sacred bull was kept at Memphis. On line 3 of stanza 24 compare Benlowe's "Theophila":

Of wide horn'd oxen trampling grass with lowings loud.

What is the allusion in "unshow'd"? "Sacred chest" and "worshipt ark" are here synonymous expressions. The "stole" was the flowing robe worn at Rome by the priests of Isis.

⁵⁸ The form "dred" comes nearer than the modern "dread" to the original Anglo-Saxon *drædan*, to fear, and the old English "dreden." "Eyn," as the plural of "eye," was common in early English. Spenser uses "eies" and "eyne" on the same page: "Faerie Queene," i. 4, 16, and 21; and similarly "eyne" and "eyes," *ibid.* iii. 7, 9, and 10. Shakespeare uses both "eyes" and "eyne" in "Midsummer Night's Dream," iii. 2. A still older form is "eyen." In Scottish, the form "een" is still common. Other examples of the old Saxon plural in "en" still survive in "oxen," "children," "brethren," "kine," "swine."

⁵⁹ Typhon is one of the most monstrous conceptions of Grecian mythology. He is represented under the aspect of a fearful hurricane, and as being the parent of other monsters, such as the sphynx, the chimæra, the Lernaean hydra, &c.

⁶⁰ The simile includes all the beings described in stanzas 18-25, to whom the epithet "damned crew" is in the last line of the latter applied. They are all represented as fleeing at Christ's appearance, just as the shadows disappear at the rising of the sun. Cf. "Paradise Regained," iv. 419-431, and Shakespeare's "Midsummer Night's Dream," iii. 2.

⁶¹ "Separate." The word "several" has the same Latin origin as "separate," namely the prefix *se* and the verb *paro*, to prepare, and they are therefore doublets. "Separate" came into English direct from the Latin, and was used only as a verb by Tyndal, and even by Shakespeare and other Elizabethan writers. "Several" came

And the yellow-skirted Fayes
Fly after the night-steeds, leaving their moon-lov'd maze.⁶²

27. But see, the Virgin blest
Hath laid her Babe to rest,
Time is our tedious song should here have ending;
Heav'n's youngest teemed star
Hath fixt her polished car,
Her sleeping Lord with handmaid lamp attending;⁶³
And all about the courtly stable
Bright-harnessed⁶⁴ angels sit in order serviceable.⁶⁵

Milton.

from the low Latin *separare*, a thing separate, through the old French *several*. The adverbial form "severally" was used by Sir Thomas More. "Several" is now generally used in the sense of a "few," and takes a noun in the plural. In the above sense and construction, which are etymologically correct, it was formerly very common. Shakespeare has, in "Much Ado about Nothing," v. 3, "each his several way"; but Spenser, in the "Faerie Queene," i. 3, 16, speaks of the "severall (*i.e.* various) pillage" of a thief. "His;" in this line, is for "its"; see Note 21, p. 245.

⁶² In "Paradise Lost," i. 781, Milton has "fairy elves." The term "fay," and not "fairy," is the proper synonym of the old English *elf*, Anglo-Saxon *alf*. Spenser uses "fay" in this sense in the "Faerie Queene," iv. 2, 44-53, while the title of his poem shows that even in his time the real difference between "fay" and "faerie" had become obscured, and Shakespeare uses "fairy" as the common form of his day. The old English "faerie" meant "enchantment," and, in this sense, it occurs in Chaucer's "Cant. Tales," 6441, while he uses "elf" in the context in the sense of the modern "fairy." Ben Jonson, in his "Oberon," uses the word "faies." "Fay" is from the French *fée*, with the same meaning, and this from the low Latin *fata*, which is found, in an inscription of the time of Diocletian, in the sense of a "fate," or goddess of destiny. "Faerie" and "fairy" are derived from "fay." Milton makes frequent use of the term "maze," and always in the sense of something intricate. Cf. "Paradise Lost," ii. 561; v. 622; ix. 400; x. 830; "Paradise Regained," ii. 243; "Comus," 181; "L'Allegro," 142. The word is supposed to be of Scandinavian origin, and was spelt "mase" in old English. The reference in the text is to the reputed fondness of the elves for holding their revels in secluded spots by the light of the moon. See the "Midsummer Night's Dream."

⁶³ "Youngest teemed" means here "latest born," the reference being to the star which appeared to the "wise men from the East." See Note 18, p. 233. Milton in stanza iii. of the introduction to the "Hymn" uses the word "team," old English "tem" or "teem," in its oldest meaning of a "set,"—a sense in which it is still generally used, as in the expression a "team" of horses, or of oxen. The word came to mean a "family," or "offspring," and from it was then derived the verb "teem," meaning to produce or bring forth. It is the past participle of this verb which is here used. The word "fixt" means that the star had taken its station over the stable. The allusion in the words "lamp attending" is probably to Matthew xxv. 1-13.

⁶⁴ In old English "harness" was generally applied to the body armour of a soldier. Having been expanded in meaning so as to include the protecting armour of a horse, it came ultimately to mean the ordinary equipment of the latter. On the older use of the term compare Exodus xiii. 18, and 1 Kings xx. 11, and xxii. 34. Milton uses it in the same sense in "Paradise Lost," vii. 202, and Chaucer in "Cant. Tales," 1613, has the form "harneis" for a suit of armour.

⁶⁵ With this "Hymn" compare Milman's fine ode on "The Incarnation," and compare more particularly with stanzas 9-11 above the following stanzas of that "ode," (1) in form of versification, (2) in verbal peculiarities, (3) in picturesque effect produced,

HINTS FOR READING.

Introduction.

The four introductory stanzas must be read with great solemnity and fervor; the quality of tone must be pure, often passing into full orotund, with swelling force; the time must be slow and the pauses frequent, so as to mark every change of thought.

Verse I., line 2. Read "Son——King" with swelling quality and lofty expression. Line 4: read "great redemption" similar to line 2. Line 5: read in lower pitch and with emphasis on "release."

Verse II. Read the first five lines with great force, the best quality of voice, and fervid expression; but, on the last three lines, change the expression to one of solemnity marked by pathos, giving tremulous tone to "mortal clay."

Verse III. being an apostrophe, must be pervaded throughout by the rising inflection. Let the reader take care to begin each new sentence in deeper pitch than that with which the preceding sentence was terminated. This applies especially to "past," in the 3rd, "Now while," in the 5th, and "And all," in the 7th line. The whole stanza must be delivered in the style and with the fervor of prayer. The leading words are "Thy sacred vein," in line 1, and "present," in line 2, as they express contrast with the gifts of the "wise men from the East." "Vers," "hymn," and "solemn strain" are in a similar relation.

Verse IV. The expression must be warmer, and the pervading inflection falling. In line 4 give "blessed feet" with increased fervor and swell of voice. Line 5, emphasise "thou" and "first."

showing which description follows most closely the Scripture narrative from which both are taken:

The heavens were not commanded to prepare
A gorgeous canopy of golden air;
Nor stoop'd their lamps th' enthroned fires on high.
A single, silent star
Came wandering from afar,
Gliding uncheck'd and calm along the liquid sky;
The eastern sages leading on,
As at a kingly throne,
To lay their gold and odours sweet
Before thy infant feet.

The earth and ocean were not hush'd to hear
Bright harmony from ev'ry starry sphere;
Nor at thy presence brake the voice of song
From all the cherub choirs,
And seraphs' burning lyres,
Pour'd through the host of heaven the charmed clouds along;
One angel troop the strain began,
Of all the race of man,
By simple shepherds heard alone
That soft hosanna's tone.

The "Hymn on the Nativity" has, apart from the youthfulness of its author, always challenged the admiration of critics. Hallam speaks of it as "perhaps the finest ode in the English language"; and Sir Egerton Brydges says of it: "The vigour, the grandeur, the imaginativeness of the conception; the force and maturity of the language; the bound, the gathering strength, the thundering roll of the metre; the largeness of the views; the extent of the learning; the solemn and awful tones; the enthusiasm; and a certain spell in the epithets, which puts the reader in a state of mysterious excitement—all these may be better felt than described."

The Hymn.

The spirit and purpose of the first ten stanzas suggest their style and reading. They must be rendered in fervid, but soft and effusive tones, free from undue force and excitement. They announce the reign of Peace and Mercy, and the tones of voice and entire expression must be guided by these sentiments. Whoever has heard Handel's wonderful Pastoral Symphony to the "Messiah," may form a just conception of the manner of reading this part of the Hymn. All the tenderness, the sadness, the sorrow, mingled with expressions of triumph and glory, which give such pathos and beauty to the Pastoral Symphony, should mark the just reading of Milton's splendid Hymn.

Verse 1. Commence in low tones, but swell the voice, as if wailing, on "winter wilde," and read the whole stanza in this spirit. Read line 6 in more elevated tone, especially "Master," dwelling on the word with force. In line 8 give emphasis to "wanton," "sun," and "paramour," and a rising inflection to each of these words.

Verse 2. Read this verse deeper, as if moved by the sense of shame for sin which it pictures. Lines 3, 4, and 5 must be specially marked by this feeling, and rendered in tremulous tones; but line 6 may pass into greater force and warmth. In lines 7 and 8 the tones of humiliation and shame must be resumed.

Verses 3, 4, and 5. A more cheerful expression should mark the reading of these verses. The quality of voice should be effusive and pure, and free from any excessive force or loudness. The last two lines of verse 4, however, require a change to a deeper pitch and longer time, the voice passing from the effusive to the fuller force of the orotund, in accord with the greater dignity of the sentiments. The first three lines of verse 5 should also be read in more swelling and loftier tones than the other passages, and, for the remaining lines of the same verse, the soft effusive quality should be resumed.

Verse 7. Read this verse in lower pitch, in the spirit of verse 2. Give emphasis to "withheld," "shame," "his," and "greater;" read "no more should need" deeper and slower.

Verse 8. Increase the force and dignity of expression on lines 5 and 6.

Verses 9 to 13 inclusive again suggest the seraphic music of the Pastoral Symphony of the "Messiah;" the tones must be soft but swelling throughout, and of the purest quality.

Verse 11 is an exception, demanding greater force and more swelling tones, almost passing into the music of a chant.

Verse 13 should have the same characteristics, but slightly diminished in force.

Verse 15 requires all the fullness of tone given to verse 11, with deeper passion, as it predicts the reign of Christ on earth.

Verse 16 must be read softer and in lower pitch, with an expression of suffering, especially in lines 3 and 4. In line 8 the voice must increase in force, and, in

Verse 17 the force becomes loud and swelling, as if it were imitative of the events it describes. The chief emphasis in this verse must be given to "Sinai," "terror of that blast," "surface," "center shake," "dreadfull Judge," and "throne."

Verse 18 affords an example of aspirated quality, beginning at line 4. The voice, expressive of loathing and disgust, becomes impure in sound, of guttural quality, as when a loud whisper changes into voice, and gives the best expression to the horror and aversion excited by the picture. Some of these characteristics should also mark the reading of verse 23.

Verses 19 to 22 inclusive must be read in purer quality of voice, and with such swelling and trembling tones as would express sympathy with the good and the beau-

tiful that pervaded the better forms of the old world heathenism, and to which these verses refer. Verse 20 especially presents these characteristics.

Verses 23 to 26 inclusive are more in the spirit of verse 18. They picture the darker and crueller heathenism of the ancient world; hence the voice becomes deeper and more expulsive in force, as suggestive of censure and aversion.

Verse 27. Read this verse in soft effusive tones, but advance to more forcible and swelling tones on the latter lines. The last should be rendered in full force and swelling tones, as if the words pealed forth from an organ.

SELF-EDUCATION.¹

William Cobbett is, in some respects, one of the most remarkable characters in the whole range of English literature. He was born at Farnham, Surrey, in 1762, and lived in the same place till he was nearly twenty years old. He became unsettled in his mode of life after a visit to Portsmouth, where he obtained for the first time a glimpse of the sea, and, disappointed in his effort to obtain a position on a man-of-war, he soon afterwards enlisted as a foot-soldier. His regiment was ordered to New Brunswick, where he spent some years in garrison service, rising rapidly through the non-commissioned grades to the position of sergeant-major. At the end of eight years he was allowed his discharge, and, after a brief sojourn in England, he migrated to Philadelphia in 1792. His time there was spent largely in publishing ferocious anti-democratic pamphlets over the *nom de plume* of "Peter Porcupine." As a natural consequence Philadelphia became too hot to hold him, and, after several prosecutions for libel, he returned in 1800 to London, where he commenced life anew as a regular journalist. His celebrated *Weekly Political Register* was at first a Tory organ of the narrowest stripe, but within a few months Cobbett's natural tendency to liberalism, and even radicalism, asserted itself, and for the remaining thirty years of his life he was a vigorous denouncer² of everything that did not square with his ideas of popular rights. His good faith has often been questioned and his motives have been sneered at, but there seems to be no good reason to doubt that he was a sincere hater of shams and an earnest as well as an intelligent friend of the common people, to which rank he himself belonged. He tried several times to get into Parliament, and was at last elected for Oldham in 1832. Sir Robert Peel was then the leader of the Conservative party in the House of Commons. He had strenuously opposed the passage of the Reform Bill, and had come in for more than an average share of the copious stream of Cobbett's abuse. The latter, with the self-sufficiency which often characterises self-made men, embraced the first opportunity of assailing, on the floor of the House, the statesman whom he had been ridiculing for years as "baronet and cotton spinner." As might have been expected, the reply was as crushing as the grasp of a giant with an infant in his clutch; and, though Cobbett the editor of the *Register* survived for a few years, Cobbett the member for Oldham was afterwards very little heard of. He died in 1835.

¹ This extract is from Cobbett's "Advice to Young Men," a work containing many useful hints on self-culture both moral and intellectual.

² Hard things were said of Cobbett as well as by him. It was remarked by Jeremy

The study of grammar³ need subtract from the hours of no business, nor, indeed, from the hours of necessary exercise; the hours usually spent on the tea and coffee slops, and in the mere gossip which accompany them—those wasted hours of only one year—employed in the study of English grammar, would make you a correct speaker and writer⁴ for the rest of your life. You want no school, no room to study in, no expenses, and no troublesome circumstances of any sort. I learned grammar when I was a private soldier on the pay of sixpence a day. The edge of my berth or that of the guard-bed was my seat to study in, my knapsack was my bookcase, a bit of board lying on my lap was my writing-table, and the task did not demand anything like a year of my life. I had no money to purchase candle or oil; in winter-time it was rarely that I could get any evening light but that of the fire, and only my turn even of that. And if I, under such circumstances and without parent or friend to advise or encourage me, accomplished this undertaking, what excuse can there be for any youth, however poor, however pressed with business, or however circumstanced as to room or other conveniences? To buy a pen or a sheet of paper, I was compelled to forego⁵ some portion of food, though in a state of half-starvation. I had no moment of time that I could call my own; and I had to read and to write amidst the talking, laughing, singing, whistling, and brawling of at least half a score of the most thoughtless of men, and that, too, in the hours of their freedom from all control. Think not lightly of the farthing that I had to give now and then for ink, pen, or paper. That farthing was, alas! a great sum to me. I was as tall as I am now; I had great health and great exercise. The whole of

Bentham that he was "a man filled with *odium humani generis*," and that "his malevolence and lying" were "beyond anything."

³ One of his works is a treatise on "English Grammar," remarkable not so much on account of its intrinsic merits as for its being the production of an uneducated, or rather a self-educated, man.

⁴ "Correctness" in the use of language is comparative; and even Cobbett's own writings, in spite of the admitted excellences of his style, are by no means free from serious defects. The first sentence in this extract is an example.

⁵ See Note 52, p. 253.

the money not expended for us at market⁶ was twopence a week for each man. I remember, and well I may, that upon one occasion I, after all absolutely necessary expenses, had on Friday made shift to have a halfpenny in reserve, which I had destined for the purchase of a red herring in the morning; but when I pulled off my clothes at night, so hungry then as to be hardly able to endure life, I found that I had lost my halfpenny. I buried my head under the miserable sheet and rug, and cried like a child.⁷ And again I say, if I, under circumstances like these, could encounter and overcome this task, is there, can there be, in the whole world a youth to find an excuse for the non-performance? What youth who shall read this will not be ashamed to say that he is not able to find time and opportunity for this most essential of all the branches of book-learning?⁸

* * * * * *

For my part, I can truly say that I owe more of my great labours to my strict adherence to the precepts that I have here given you, than to all the natural abilities with which I have been endowed; for these, whatever may have been their amount, would have been of comparatively little use, even aided by great sobriety and abstinence, if I had not in early life contracted the blessed habit of husbanding well my time.⁹ To this, more than any other thing, I owed my very extraordinary promotion in the army. I was "always ready:" if I had to mount guard at ten, I was ready at nine; never did any man, or anything, wait one moment for me. Being, at an age under twenty years, raised from corporal to sergeant-major at once, over the heads of thirty sergeants, I naturally should have been an object of

⁶ In the British army part of each soldier's daily pay is kept back to form a general "mess" fund for the "squad" to which he belongs. The accounts are kept by the officers of each company.

⁷ Such a piece of description as this enables one to understand why Cobbett's writings were so popular in his own day.

⁸ This estimate of the importance of "grammar" is not exaggerated, if the term is understood to comprehend all that relates to the practical use of language. How can the structure of this sentence be improved?

⁹ The general testimony of all who have ever achieved any great amount of work is that they owe their success to their industry, and not to their natural abilities. "Talent may, but industry and perseverance must, succeed." "Husband," which is

envy and hatred; but this habit of early rising and of rigid adherence to the precepts which I have given you, really subdued these passions,¹⁰ because every one felt that what I did he had never done, and never could do. Before my promotion, a clerk was wanted to make out the morning report of the regiment. I rendered the clerk unnecessary; and long before any other man was dressed for the parade, my work for the morning was all done, and I myself was on the parade,¹¹ walking, in fine weather, for an hour perhaps. My custom was this: to get up in summer at daylight, and in winter at four o'clock—shave, dress, even to the putting on of my sword-belt over my shoulder, and having my sword lying on the table before me ready to hang by my side. Then I ate a bit of cheese or pork, and bread. Then I prepared my report, which was filled up as fast as the companies brought me the materials. After this I had an hour or two to read before the time came for any duty out of doors, unless when the regiment, or any part of it, went out to exercise in the morning. When this was the case, and the matter was left to me, I always had it on the ground in such time as that¹² the bayonets¹³ glistened in the rising sun—a sight which gave me delight, of which I often think, but which I should in vain endeavour to describe. If the officers were to go out, eight or ten o'clock was the hour, sweating¹⁴ the men in the heat of the

of Scandinavian origin, meant originally one who dwells in a house. The term was afterwards confined to the male head of the household, and as he was also the manager of the household affairs—the “husband-man”—the formation of the verb “husband,” in the sense of “manage,” was a natural process. Compare the derivation of “economise,” from the Greek *oikos*, a house.

¹⁰ It is not unlikely that this effect was due as much to Cobbett's own bearing towards and sympathy for his fellow-soldiers, as to the cause he assigns here for it.

¹¹ The first “parade” is used in the ordinary sense of the word, a “display”—here of troops drawn up in order; in the second instance it is used, as soldiers constantly use it, for “parade ground.” The word comes through the French from the Latin *paratus*, made ready.

¹² Discuss the legitimacy of this form of expression.

¹³ The derivation of this word is disputed. By some it is regarded as derived from La Bayonnette, where a Basque Regiment, early in the 17th century, having used up their powder, stuck their knives in the muzzles of their muskets. It is usually derived however, from Bayonne, where the weapon called the bayonet was first made about the middle of the 17th century. The bayonet was used at Killiecrankie in 1689 and at Marsaglia in 1693. It came into general use in the French army about 1703.

¹⁴ The modern pronunciation of “sweat” follows more closely the usage of words

day, breaking in upon the time for cooking their dinner, putting all things out of order, and all men out of humour. When I was commander, the men had a long day of leisure before them; they could ramble into the town or into the woods, go to get raspberries, to catch birds, to catch fish,¹⁵ or to pursue any other recreation, and such of them as chose and were qualified, to work at their trades.¹⁶

Cobbett.

from similar Saxon roots than the spelling does. The Anglo-Saxon form was *swætan*, and the old English "sweten," with which compare the A. S. *lætan* and old English "leten." The modern English verb should have been "swet," after the analogy of "let." It is spelt "swete" by Chaucer.

¹⁵ The modes of recreation enumerated here are still characteristic of New Brunswick, and were even more so when Cobbett resided there.

¹⁶ Compare the above extract with the one from Franklin's autobiography, pages 99-104. There is some similarity between the careers of these two self-made men, but Franklin was gifted with a more comprehensive intellect and a more philosophical temperament than Cobbett possessed.

THE ISLES OF GREECE.¹

George Gordon Byron was descended from an ancient family, and was born in London in 1788. His father, a captain in the Guards, died when he was two years old, and the next eight years he spent with his mother at Aberdeen, where they lived on the wreck of her private fortune. Her injudicious treatment of him, coupled with the irritation caused by a deformity in one of his feet, gave even in early life a morbid cast to a naturally violent temper and sensitive disposition. At the age of eleven he inherited the title and estate of his father's uncle, Lord Byron, and, after finishing his boyish education at Harrow, he

¹ This beautiful ode—one of the most perfect lyrics in the English, or any other, language—is a song put by Byron in the mouth of a Greek minstrel who is introduced as one of the characters in "Don Juan." The hero of that name, after having been wrecked in a Mediterranean voyage, is cast alone on the shore of

"One of the wild and smaller Cyclades," where he is found by the daughter of a Greek pirate. By her he is secretly tended until her father's departure on a piratical expedition permits them to hold more open intercourse, and when his prolonged absence gives rise to a report of his death *Don Juan* and *Haidee* celebrate their primitive nuptials with elaborate festivities. The minstrel, or "poet," is represented as a Greek who has travelled much, and is accustomed to suit his songs to the nationality of his audience. He is present at the festivities referred to,

"And, singing as he sung in his warm youth," he embodies in what Byron himself describes as "tolerable verse" the aspirations for freedom which, a few months after this ode was written, prompted the uprising that secured the independence of Greece. The song occurs in Canto III., which was written at Venice in 1819, but was not published till 1821.

entered Cambridge University in 1805. In 1807 appeared a small volume of his juvenile poems, entitled "Hours of Idleness." The caustic notice in the *Edinburgh Review* of these not very remarkable productions stung him to the quick, and in 1809 he published his "English Bards and Scotch Reviewers," a sharp but indiscriminating satire on his literary contemporaries. In the same year he set out on a tour of Europe which occupied two years. During that time he wrote the first and second cantos of "Childe Harold's Pilgrimage," the publication of which, in 1812, at once established his position as one of the great poets of the language. These were followed in rapid succession by those wonderful romances, the "Giaour," "Bride of Abydos," "Corsair," "Lara," "Siege of Corinth," and "Parisina," all of which were published prior to 1816. In that year his wife, to whom he had been married only a year, separated from him and refused to return. Though her reasons for this course were never clearly explained, her side of the conjugal quarrel was espoused by the public, and Byron at once left England never to return. He spent some time at Geneva, where he wrote the "Prisoner of Chillon," "Manfred," and the third canto of "Childe Harold." The three years 1817-20 were spent at Venice, and the next two at Pisa, the chief works produced during the interval being the fourth canto of "Childe Harold," "Lament of Tasso," "Mazeppa," "Beppo," "Don Juan," and some of his dramas. In 1823 he took part in an expedition got up by the Philhellenic Society of London in aid of the Greeks, who were struggling with the Turks for their independence.² In January 1824 he landed at Missolonghi in ill-health, and after spending a few weeks there of comparative inactivity, he died of fever at the early age of thirty-seven.

1. The isles of Greece ! the isles of Greece !³

Where burning Sappho loved and sung,⁴

² In 1820 Ali Pacha, an Albanian chief with the rank of a Turkish satrap and noted for his ability, cruelty, and treachery, revolted against the Turkish Sultan. His seat of government was Janina, and the opportunity thus afforded was sufficiently tempting to the Greeks, who at once commenced a series of insurrectionary movements, which the overthrow and death of Ali, in 1822, failed to check. A deep interest was aroused on their behalf in England, largely by the writings of Lord Byron, and the association formed for their relief assumed the above very appropriate title—"Friends of the Greeks."

³ Parse "isles" and name the figure of speech in this line. The "Isles of Greece" have as many and as interesting historical associations, both ancient and modern, clustering around them as Greece herself can lay claim to. This is especially true of those in the Ægean Sea, many of which, including some that are specially referred to in the above ode, still belong to Turkey.

⁴ On the form "sung," and analogous forms, see Mason's Grammar, 225, 4, and foot note. Sappho was a native of Mytilene in the island of Lesbos, and is said to have been born about B.C. 630. She wrote lyric poetry of a high order of merit, but very little of it is now extant, and she was the inventor of a metre which still bears her name. Enough is known of the facts of her life to explode the story of her being driven by her unrequited love for Phaon to commit suicide, but Byron evidently alludes to the same tradition here, and he has a still more pointed reference to it in "Childe Harold," Canto II., stanza 39 :

And onward view'd the mount, not yet forgot,
The lover's refuge, and the Lesbian's grave.

The promontory referred to is the ancient Leucadia, the modern Santa Maura.

Where grew the arts of war and peace—

Where Delos rose, and Phœbus sprung !⁵

Eternal summer gilds them yet,

But all, except their sun, is set.⁶

2. The Scian and the Teian muse,⁷

The hero's harp, the lover's lute,

Have found the fame your shores refuse ;

Their place of birth alone is mute

To sounds, that echo further west

Than your sires' "Islands of the Blest."⁸

3. The mountains look on Marathon—

And Marathon looks on the sea ;⁹

⁵ Delos, a small island in the Ægean Sea, was fabled to have risen suddenly out of the waters at the command of Neptune, in order to afford an asylum for Latona when she was pursued by the vengeance of Juno. There her twin children, Apollo and Diana—called also Phœbus and Phœbe, and Cynthius and Cynthia—were born. See Note 20, p. 245, and Notes 43-45, p. 251. The Greek epithets *phoibos* and *phoibe*, meaning "radiant," were obviously given because Apollo and Diana were recognized as the sun-god and moon-god respectively.

⁶ On "except" see Mason's Grammar, 282, and Abbott's Shakespearean Grammar, 118. Point out the figures of speech in these two lines. The contrast between natural brightness of climate and the darkness of political subjection is given with epigrammatic force and brevity. "The darkest hour of night is just before day," and it was during Greece's darkest hour that Byron wrote these lines. Compare "Childe Harold," II., 89.

⁷ Scio—the ancient Chios or Chius—was one of the seven places that laid claim to being the birth-place of Homer, and its claim is generally regarded as either the best of the seven, or second only to that of Smyrna. Apart from its Homeric interest it acquired a high literary reputation from the fact that Isocrates taught oratory there for some time, and that it was the birth-place of Theopompus the historian and Theocritus the orator and sophist. It is one of the largest and most fertile islands in the Ægean Sea. It figured prominently throughout ancient Greek history, and a number of its people having in 1822 joined in a revolt of the Samians, the island was sacked by the Turks and most of its inhabitants were killed or sold into slavery. It is still under Turkish dominion, but it long ago recovered its former prosperity. In 1881 it suffered severely from the shock of an earthquake. Teos, an Ionian city on the coast of Asia Minor, was the birth-place of the poet Anacreon. See Note 22, p. 269, See also "Childe Harold," II., 63 :

Love conquers age,—so Hafiz hath averred,
So sings the Teian, and he sings in sooth.

The Muses were in early times in Greece regarded as the inspiring goddesses of song ; hence the custom of invoking their aid as the ancient poets were wont to do. Milton follows their example in several of his poems. See "Paradise Lost," I., 6 ; "Paradise Regained," I., 8-17 ; "Hymn on the Nativity," stanza III.

⁸ The reference is to the warm appreciation of Greek poetry in western Europe since the time of the renaissance, and also in America. The "Islands of the Blest," the abode of righteous souls after death, were fabled to lie afar off in the Western Ocean, but their precise location was never given by either Greek or Latin writers. They are generally identified with the Cape Verde, or the Canary Islands.

⁹ Byron's MS. has for the first line of this stanza :

Eubœa looks on Marathon.

Marathon was a village on the eastern coast of Attica, about 20 miles from Athens. On

And musing there an hour alone,
 I dream'd that Greece might still be free ;
 For standing on the Persian's grave,¹⁰
 I could not deem myself a slave.

4. A king sate on the rocky brow
 Which looks o'er sea-born Salamis ;¹¹
 And ships by thousands lay below,
 And men in nations :—all were his .
 He counted them at break of day—
 But when the sun set where were they ?¹²
5. And where are they ? and where art thou ,
 My country ? On thy voiceless shore
 The heroic lay is tuneless now—
 The heroic bosom beats no more !
 And must thy lyre, so long divine,
 Degenerate into hands like mine ?¹³

the plain adjacent to it the Grecian forces, B.C. 490, under Miltiades, defeated the army sent by Darius Hystapes of Persia to conquer the country. The plain was offered in 1809 to Byron for about \$4,500, on which offer he remarks: "Was the dust of Miltiades worth no more? It could scarcely have fetched less if sold by weight."

¹⁰ That is, on the spot where the slaughtered Persians were buried. Traces of the mound erected in honor of the fallen Athenians are still visible.

¹¹ The king referred to is Xerxes. The form "sate" is, with Byron, an affectation of a kind in which he indulged frequently, and not always with a correct knowledge of old English usage; for some curious examples see the opening stanzas of "Childe Harold." Salamis is a small island off the west coast of Attica. In the strait between it and the mainland was fought, B.C. 480, the battle in which the Greek fleet under Themistocles destroyed the armament collected by Xerxes, who, on the shore of Attica, was an eye witness of the contest. The "rocky brow" was one of the declivities of Mount Egaleos.

¹² Point out the figure of speech. Compare the description of the same scene by Æschylus:

Deep were the groans of Xerxes, when he saw
 This havoc: for his seat, a lofty mound
 Commanding the wide sea, o'erlooked the hosts.
 With rueful cries he rent his royal robes,
 And through his troops embattled on the shore
 Gave signal of retreat; then started wild
 And fled disordered.

¹³ The minstrel contrasts his own song with the productions of the old Greek poets. The "lyre"—fabled to have been invented by Mercury—was one of the most ancient of musical instruments. It consisted essentially, as the modern harp does, of several strings stretched across a frame, and, like it, was played by twitching the strings with the fingers. As it was generally used to accompany the voice, poetry intended to be sung came to be known as "lyric" poetry. Compare with this stanza Moore's "The harp that once through Tara's halls."

6. 'Tis something, in the dearth of fame,
 Though link'd among a fetter'd race,
 To feel at least a patriot's shame,
 Even as I sing, suffuse my face ;
 For what is left the poet here ?
 For Greeks a blush—for Greece a tear.¹⁴
7. Must *we* but weep o'er days more blest ?
 Must *we* but blush ?—Our fathers bled.¹⁵
 Earth ! render back from out thy breast
 A remnant of our Spartan dead !
 Of the three hundred grant but three,
 To make a new Thermopylæ !¹⁶
8. What, silent still ? and silent all ?
 Ah ! no :—the voices of the dead
 Sound like a distant torrent's fall,
 And answer, " Let one living head,¹⁷

¹⁴ "Dearth" is derived from the Anglo-Saxon *deore*, dear, by the addition of the suffix *th*, which signifies "condition"; it therefore means "dearness," as "health," from *hal*, means "wholeness." The original meaning of "dear" seems to have been "costly," and amongst the transitions it underwent was one to the meaning "scarce," since scarcity is always an element of costliness. For other changes of meaning see Note 21, p. 80. The reference in "fetter'd" is to the long subjection of the Greeks to the Ottomans, which dated from the taking of Constantinople in 1453. Byron had not always been a philhellenist. During his European tour in 1809-11 he sojourned in different parts of the country, and, in his writings of that period, he shows that he was favorably impressed with the Turkish character, and that he saw little to admire in the subject race. He then regarded their bondage as hopeless, unless they received foreign aid. In the second canto of "Childe Harold" he gave full expression to his feelings on the subject, nor do these feelings appear to have changed in the seven-year interval between "Childe Harold" and "Don Juan." That the Greek insurrection, which broke out in the year after this ode was written, was a movement of the people and not of a few ambitious men, became nevertheless early apparent to him, and his earnest desire to assist them may have been partly due to a feeling that he had unwittingly wronged them ten years before.

¹⁵ Notice the antitheses in the preceding four lines. On "but," see Note 19, p. 223.

¹⁶ Compare "Childe Harold," canto ii, 73:

Not such thy sons who whilom did await,
 The hopeless warriors of a willing doom,
 In bleak Thermopylæ's sepulchral strait—
 Oh, who that gallant spirit shall resume?

Thermopylæ (the "hot gates")—a narrow pass between Mt. Ceta and the sea, and leading from Thessaly into Locris—was the scene of the celebrated defence made by Leonidas and his 300 Spartans against the immense army of Xerxes, B.C. 480. The aspiration for a "new Thermopylæ" was in some measure realized, for one of the incidents of the war of independence was a struggle for the possession of this same strategic position.

¹⁷ There was no scarcity of popular leaders during the Græco-Turkish war, but only one, Marcos Bozarris, achieved a high military reputation, and he was not a Greek, but a Suliote chief. See Note 24, p. 270.

But one, arise—we come, we come !”
 ’Tis but the living that are dumb.

9. In vain—in vain ; strike other chords ;
 Fill high the cup with Samian wine !
 Leave battles to the Turkish hordes,
 And shed the blood of Scio’s vine !¹⁸
 Hark ! rising to the ignoble call—
 How answers each bold Bacchanal !¹⁹
10. You have the Pyrrhic dance as yet ;
 Where is the Pyrrhic phalanx gone
 Of two such lessons, why forget
 The nobler and the manlier one ?
 You have the letters Cadmus gave—²¹
 Think ye he meant them for a slave ?

¹⁸ What is the figure of speech in this line ? Samos and Scio (Chios) have been famous in both ancient and modern times for their wine. Cf. “Don Juan,” Canto III., stanza 31 :

And flasks of Samian and of Chian wine.

¹⁹ See Note 23, p. 234. The term “Bacchanal” is used here in the sense of “wine-drinker,” and conveys a somewhat unjust imputation on the national character of the Greeks of Byron’s day.

²⁰ On the “Pyrrhic dance” compare “Don Juan,” canto iii. 29 :

‘Midst other indications of festivity,
 Seeing a troop of his domestics dancing
 Like dervises, who turn as on a pivot, he
 Perceived it was the Pyrrhic dance so martial,
 To which the Levantines are very partial.

The Pyrrhic dance was Dorian in its origin, and, like some of the rhythmic movements of the American Indians, was originally a war dance, as distinguished from one devised for purposes of religion or mere pleasure. The motions of the body were made in quick time to flute music, and were intended to be a kind of training in the acts of attack and defence, the dancers being completely armed. The “Romaika,” which is still danced in Greece, seems to be a relic of the ancient Pyrrhic dance. The latter was so much thought of by Julius Caesar that he had it introduced into Rome. The “phalanx” was a body of foot soldiers set close together, sometimes in the form of a rectangle, and sometimes in that of a wedge. It was in use in very early times amongst the Spartans, and was greatly improved by Philip of Macedon. The reference in the text is no doubt to the Macedonian phalanx, by means of which Pyrrhus, king of Epirus, succeeded in routing the more loosely organized Roman army. From the name of Pyrrhus comes the second “Pyrrhic” here ; the first is from “Pyrrhichos,” the reputed inventor of the dance referred to. The use of the same word in such different senses is of the nature of a pun. See Appendix B.

²¹ Cadmus was according to some accounts a native of Phœnicia, according to others a native of Egypt. He was the reputed founder of Thebes in Greece, and is said to have brought with him from Egypt sixteen letters of the alphabet which had come into use in the latter country. Their number was subsequently increased to twenty by Palamedes, and to twenty-four by Simonides. The latter, who died B.C. 467, is said to have invented the long vowels and some of the double letters of the Greek alphabet.

11. Fill high the bowl with Samian wine !
 We will not think of themes like these !
 It made Anacreon's song divine :
 He served—but served Polycrates—
 A tyrant ; but our masters then
 Were still, at least, our countrymen.²²
12. The tyrant of the Chersonese
 Was freedom's best and bravest friend
That tyrant was Miltiades !
 Oh ! that the present hour would lend
 Another despot of the kind !
 Such chains as his were sure to bind.²³
13. Fill high the bowl with Samian wine !
 On Suli's rock, and Parga's shore
 Exists the remnant of a line
 Such as the Doric mothers bore ;

²² Anacreon, a celebrated Greek poet, was born in the city of Teos, but spent much of his life in Samos, which was then under the rule of Polycrates, who also was a Greek. The latter had by treachery acquired supreme power over his own and some of the neighboring islands, but he was far from being a tyrant in the ordinary sense of the term. He lived in great luxury and was a liberal patron of the artists and poets of his day, the most eminent of whom lived much at his court. The Greek word, *tyrannos*, originally meant simply an absolute lord, but not necessarily a cruel one. Polycrates was treacherously seized and crucified B.C. 522, by the satrap of Sardis. Anacreon then went to Athens, where most of his subsequent life was spent. Only a few genuine fragments of his lyrics have come down to us, but these tend to establish the correctness of the description given of him by tradition—that he was a thorough voluptuary. "Our then masters" is a more common form of expression than the one in line 5 of this stanza. Byron himself uses the phrase, "the then world." See Mason's Grammar, 362, 4. It is not easy to parse "then," according to any rule of formal grammar, but, as Dr. Abbott says of this construction, "it is too convenient to be given up."

²³ The term "Chersonesus" means literally "land-island," i.e., "peninsula." There were several places which, in ancient geography, went by that name: (1) The Thracian Chersonese, the one here referred to, which lay between the Hellespont and the Gulf of Melas; (2) the Scythian, now the Crimea; (3) the Cimbrian, now Denmark; (4) a promontory in Argolis, now Cape Chersonisi; and (5) a town in Crete. Miltiades was a prominent Athenian citizen in the time of Pisistratus, who sent him to take possession of the Chersonesus, which had been colonized by an uncle bearing the same name as himself—Miltiades. He joined Darius Hystaspes in his Scythian expedition, and, foreseeing future danger to Greece, counselled the cutting down of the bridge over the Danube in the rear of the Persian king so as to ensure the destruction of his army. After a somewhat chequered career he returned to Athens, and B.C. 490 won imperishable renown by his defeat of the Persians at Marathon. Byron's praise of him seems to be not misplaced.

And there, perhaps, some seed is sown,
The Heracleidan blood might own.²⁴

14. Trust not for freedom to the Franks—

They have a king who buys and sells :²⁵
In native swords, and native ranks,
The only hope of courage dwells ;
But Turkish force, and Latin fraud,
Would break your shield, however broad.²⁶

²⁴ The last line of this stanza is in Byron's M.S. :

Which Hercules might deem his own.

The original home of the Dorian race was Doris, in northern Greece. One of their early kings is said to have been aided by Hercules in the recovery of his throne, from which he had been expelled. The descendants of Hercules—called from Herakles, the Greek form of his name, Herakleidae—having been afterwards driven from the Peloponnesus, took refuge in Doris, and were by the Dorians restored to their possessions. The Dorians remained in the Peloponnesus, and were thenceforward the ruling race in it, their conquest of the country being known in history as the return of the Heracleidae. The Dorians, of whom the Spartans were the most famous branch, were the most warlike of the Hellenic races ; hence the reference in the fourth line. *Parga* is a fortified sea-port town on the western coast of Albania, nearly opposite the southern extremity of Corfu. *Suli* is the name of a district along the shore further to the south. The Suliotes of Byron's time were a mixed race—partly Greek, but chiefly Albanian—the descendants of families who had, in the 17th century, taken refuge in that mountainous region from Turkish oppression. For many years they resisted successfully the efforts of the Turkish satrap, Ali Pacha—himself of Albanian descent—to subdue them, even the women taking part in the heroic defence. For an account of this struggle, see Finlay's "History of Modern Greece"; and see also Mrs. Hemans' beautiful version of one of its episodes in "The Suliote Mother." The Suliotes in 1803, under the leadership of Bozzaris, then a mere youth, abandoned the contest, and most of them retired to the Ionian Isles, where they remained until 1820. During Byron's Greek tour in 1809 he paid a visit to Ali Pacha at Tepelen, and, on the journey back to Athens, was nearly lost in a Turkish vessel which was driven on the coast of Suli. See "Childe Harold," ii. 65-68. The kindness with which the mountaineers treated him then seems to have evoked a warmer interest in their history than Byron would otherwise have felt, and to have secured for them a kindlier mention in this ode than but for it they would have received. It is worthy of note that, during his stay in Missolonghi in 1824, he had to abandon an expedition he had planned against Lepanto, his disappointment having been due to the misconduct of a band of Suliotes whom he had taken into his pay, and who gave him so much trouble that he was constrained to dismiss them—an incident which shows the prosaic side of this half-civilized but interesting race. Their most remarkable exploit during the war of independence was their successful defence of Missolonghi in 1822-23. In a brilliant sortie, planned to surprise an advancing Turkish army, Bozzaris was killed in the moment of victory—an incident which has been celebrated in Halleck's well-known poem. It is matter for regret that the land of the Suliotes has not been all included within the new northern boundary of Greece as fixed in 1881.

²⁵ The "Franks," in the 5th century, conquered the Roman province of Gaul, and gave that country its modern name, France. Byron may have used the term here either as a general epithet for the people of western Europe, or as a poetical designation for the French people. The king of France at the time was Louis XVIII., but the reference in this line may be to the friendly relations subsisting, at the time of Byron's visit to Greece in 1809, between Napoleon Bonaparte and Ali Pacha, who was a treacherous foe to the Greeks. Compare "Childe Harold," ii. 76:

Will Gaul or Muscovite redress ye? No.

²⁶ With this stanza compare "Childe Harold," canto ii., stanzas 73-84, and also "The Giaour," lines 1-163, in both of which passages the gloomy view taken by Byron

15. Fill high the bowl with Samian wine !
 Our virgins dance beneath the shade—
 I see their glorious black eyes shine ;²⁷
 But gazing on each glowing maid,
 My own the burning tear-drop laves,
 To think²⁸ such breasts must suckle slaves.
16. Place me on Sunium's marbled steep,²⁹
 Where nothing, save the waves and I,³⁰
 May hear our mutual murmurs sweep ;
 There, swan-like, let me sing and die :³¹

of the political condition of Greece shows that he had not been able to appreciate rightly the character of the people as it shortly afterwards displayed itself during a long and severe struggle. As a matter of historical fact, moreover, that struggle was terminated by the interference of Great Britain, France, and Russia in 1827. The term "Latin" is here applied to France and, perhaps, also to Italy.

²⁷ See "Mason's Grammar," 397, and "Abbott's Shakespearian Grammar," 349.

²⁸ On this use of the infinitive see "Mason's Grammar," 196.

²⁹ Compare Sophocles' "Ajax," 1217. "Sunium" was the ancient name of Cape Colonna, the southern extremity of Attica. It is a rocky promontory, nearly 300 feet high, and in ancient times was crowned with a splendid temple dedicated to Athena (Minerva). The columns of this temple, which are still in existence, are seen at a considerable distance by the traveller who approaches by either sea or land, and are the occasion at once of the modern name of the cape, and of the allusion in Byron's epithet, "marbled steep." Near this spot occurred the wreck of the *Britannia*, described in Falconer's poem, "The Shipwreck." The author, who was the second mate of the vessel, thus locates the scene of the catastrophe:

But now Athenian mountains they descry,
 And o'er the surge Colonna frowns on high.
 Beside the cape's projecting verge is placed
 A range of columns long by time defaced ;
 First planted by devotion to sustain,
 In olden times, Tritonia's sacred fane.

Athena was, according to one legend, born on Lake Tritonis, in Libya; hence the name here given her.

³⁰ For the parsing of "save" and "I," see "Mason's Grammar," 282. Compare "Abbott's Shakespearian Grammar," 118; and, for a different view, see Rushton's "Rules and Cautions," 482.

³¹ The belief that the swan gives utterance to musical notes just before death is usually classed amongst poetic myths, but it seems to have some real foundation in natural history. Erman, in his "Travels in Siberia," says: "This bird, when wounded, pours forth its last breath in notes most beautifully clear and sweet." It is said of the Iceland swan that its note resembles the violin, and that its music presages a thaw—a circumstance sufficient in itself to connect it in that country with pleasant associations. Poetry abounds with references to the alleged *ante-mortem* song of the swan. Compare with the allusion in the text the following, from one of Dr. Donne's poems:

"What is that, Mother?" "The swan, my love;
 He is floating down to his native grove.
 Death darkens his eye and unplumes his wings,
 Yet his sweetest song is the last he sings.
 Live so, my son, that when death shall come,
 Swan-like and sweet, it may waft thee home."

Drayton, in his "Barons' Wars," b. vi., has the following:
 Bright Empress, yet be pleased to peruse
 The swan-like dirges of a dying man.

A land of slaves shall ne'er be mine—
Dash down yon cup of Samian wine !³²

—Byron.

HINTS FOR READING.

Verse 1.—Line 1: read the second half with increased force, especially on “Greece,” with falling inflection on “Greece” in both instances. Read line 2 with great warmth, with emphasis on “Sappho.” Read lines 5 and 6 with equal warmth; emphasise “summer,” and “except,” but not “sun,” as “summer,” by the figure metonymy, anticipates “sun,” and words or thoughts repeated do not take repeated emphasis. “But all—is set” should be read in deeper pitch and slower time.

Verse 2.—Line 3: emphasise “your.” Line 4: emphasise “bird,” and increase the force on “alone.” Lines 5 and 6: a slight emphasis on “west,” and greater force on “Islands of the Blest,” with rising inflection on “Blest.”

Verse 3.—Emphasis on “Marathon,” line 1, and on “sea,” line 2. Line 4: read with warmth increasing on “still be free.” Line 5: emphasise “Persian’s grave” with rising inflection, and read line 6 with indignant warmth and emphasis on “slave.”

Shakespeare, as a matter of course, makes use of so poetical a fancy, and with great effect. In “King John,” Act v., scene 7, *Prince Henry* says of his dying father, who had just been heard singing :

’Tis strange that death should sing.
I am the cygnet to this pale, faint swan,
Who chaunts a doleful hymn to his own death,
And from the organ-pipe of frailty sings
His soul and body to their lasting rest.

In the “Merchant of Venice,” he makes *Portia* say, while *Bassanio* is choosing the casket :

Let music sound while he doth make his choice,
Then, if he lose, he makes a swan-like end,
Fading in music: that the comparison
May stand more proper, my eye shall be the stream
And watery death-bed for him.

In “Othello” he makes still more effective use of the idea when *Emilia*, at the point of death, compares *Desdemona*, as well as herself, to a dying swan. Referring to *Desdemona*’s forebodings and the plaintive old ballad which had so persistently recurred to her before her murder, *Emilia* says :

What did thy song bode lady?
Hark, can’st thou hear me? I will play the swan,
And die in music; ‘Willow, willow, willow.’

In the “Rape of Lucrece” he has :

And now this pale swan in her watery nest
Begins the sad dirge of her certain ending.

Pope, in the “Rape of the Lock,” canto v., says :

Thus on Mæander’s flowery margin lies
The expiring swan, and as he sings he dies.

Pope himself, in connection with these lines, has a reference to Ovid’s “*Heroides*,” vii. 1 :

Sic ubi fata vocant, udis abjectus in herbis,
Ad vada Mæandri concinit albus olor.

For a highly poetical treatment of the same myth, see Tennyson’s short piece entitled “The Dying Swan.” Similar allusions are not uncommon in prose. For instance, Froude, in his essay on “The Book of Job,” speaking of the Jewish prophets, says: “Finding themselves too late to save, and only, like Cassandra, despised and disregarded, their voices rise up singing the swan-song of a dying people.”

³² These lines are a fitting conclusion to what Lord Jeffrey called “this glorious ode on the aspirations of Greece after liberty.”

Verse 4.—Emphasise “king,” with pause, and “Salamis,” “thousands,” and “nations.” Read “all were his” with force and orotund voice, and emphasise “his.” Read lines 5 and 6 with force, but pause at “set”; then ask the question in deeper and more solemn tone, with emphasis on “where” and “they.”

Verse 5.—Line 1: emphasise “are,” and “thou.” Line 2: reduce the emphasis slightly on “country.” Lines 3 and 4: do not regard the apocope, but read “the heroic.” Read the passage from “on” to “more” deeper, and with mournful expression, but throw fervor and indignation into lines 5 and 6.

Verse 6.—Line 3: “shame” takes emphasis, not “patriot”; because, if he cannot wield the sword nor strike the lyre as a patriot, he at least feels the patriot’s *shame* for his unworthiness. The expression is uttered as a rebuke to those who hear him, but who are sacrificing patriotism to pleasure. Line 6: read the first half indignantly, and the second tenderly, with emphasis on “blush” and “tear.”

Verse 7.—Lines 1 and 2: Emphasise strongly “weep,” “blush,” and “bled,” with rising inflection on the first two and falling on the third. Read the remainder of the verse with force and orotund quality and lofty expression; emphasise “three” and “new Thermopylæ.”

Verse 8.—Read this verse with grandest solemnity, almost like a chaunt, and increase this quality in the quotation; read the second “we come” slower, but with more force than the first; emphasise “living” with falling inflection, and end “dumb” with a rising inflection.

Verse 9.—Give rising inflection to “vain,” reading the words with an expression of despair; emphasise “other”; the remainder of the verse should be read with an expression of bitter, mocking irony, mingled with scorn.

Verse 10.—Line 1: emphasise “Pyrrhic,” and, in line 2, “phalanx,” reading the line in a tone of indignant rebuke. Line 4: emphasise “nobler” and “manlier.” Line 5: emphasise “letters” with pause, and “Cadmus.” Line 6: read the question with indignant scorn; give emphasis to “think,” and increase it with prolonged time and with rising inflection on “slave.”

Verse 11.—Read the first three lines with reckless defiance. Line 4: emphasise “he” with falling inflection, prolonging the time, and, with rising inflection, “served”; then render “served Polycrates” slowly and rebukingly, with emphasis and feeling on “Polycrates.” Line 5: a rising circumflex on “tyrant,” as if he said, “a tyrant I admit, but,” and read the remainder with patriotic warmth; give emphasis to “masters” and “countrymen.”

Verse 12.—Read this verse in the same spirit. Line 3: pause at “tyrant,” and emphasise “Miltiades.” Lines 4 and 5: prolong “oh!” and emphasise “another.” Line 6: emphasise “his,” but read all the line with force.

Verses 13, 14, and 15 are to be read with an expression of recklessness, as if mocking the revellers, but mingled with stern rebuke.

Verse 16.—Begin this verse in deeper tones, and with mournful expression, but pass to indignation in line 5, and give that feeling the fullest force in line 6.

THE SOVEREIGNTY OF JEHOVAH.¹

The "Book of Job" has been the subject of more controversy than any other literary composition, ancient or modern; and, notwithstanding the extent and thoroughness of the search after some certain clue to its authorship, the latter remains, and probably always will remain, a matter of conjecture. The work itself is divided into five parts: (1) the introduction, (chap. i. and chap. ii. 1-10) which gives an account of the person, family, social position, and geographical home of the patriarch, and also of his trial at the instigation of *Satan*; (2) the controversy between *Job* and his three comforters (ii.-xxxi.) about the relation between sin and affliction; (3) the rebuke administered (xxxii.-xxxvii.) by *Elihu*, to *Job* on the one hand, and to his three friends on the other; (4) the assertion, (xxxviii.-xli.) by God himself, of his own glory, as manifested in the material universe which He had created, and to which He appeals; and (5) the unreserved submission of *Job*, his restoration to prosperity, and the pointed rebuke of his comforters who had completely misinterpreted God's mode of dealing with men. In the absence of historical testimony as to the authorship of the book, numerous bibliographical theories have been based on the internal evidence afforded by the text itself. Amongst these are the following: (1) that it was written by *Job* himself, who is assigned to the patriarchal era, and that Moses, during his forty years' sojourn with Jethro in the land of Midian, became acquainted with it, and introduced it to his fellow-Hebrews, amongst whose sacred books it has ever since remained; (2) that it was the production of *Elihu*, one of the characters of the book; (3) that it was the work of Solomon, or of some other learned Hebrew who lived about the same time; (4) that it was written about the time of the Babylonish captivity. It has also been keenly disputed whether *Job* was a real personage, or only a creation of the author, and whether the narrative is a real history or a poetical fiction. The weight alike of internal evidence and of the testimony of tradition seems to be in favor of the view that there once dwelt, in the locality now known as Arabia Deserta, a patriarch of great local prominence; that, after a long period of prosperity, he suffered extraordinary afflictions²; that he was, during the time of humiliation, forced to listen to the well-meant remarks of friends who, assuming that calamities are always sent as special judgments for special sins, charged him with guilt of which he was not conscious; that, after his subsequent restoration to prosperity, he placed on record his own view and the views of his friends on this great moral problem; and finally, that by some later, but still ancient, writer this unique record was wrought into its present form of combined

¹ The latter part of the address of *Elihu* is evidently suggested by a rising storm, and the author proceeds, in the first verse of chap. xxxviii., to state that "God answered *Job* out of the whirlwind," giving utterance to this sublime address. The address itself is in poetical form, and is arranged in the text so as to afford a better idea of the parallelism which is so striking a characteristic of Hebrew poetry. See Appendix A. The italics of the authorized version are retained, and only slight verbal changes have been made in the text.

² The Hebrew name, "*Job*," means "one persecuted or afflicted." It occurs in only three places in the Scriptures outside of the "Book of Job," namely in Gen. xlvii. 13; Ezek. xiv. 14; and James v. 11.

narrative and dialogue, of simple prose and sublimest poetry. The author, whoever he was, seems to have had several objects in view in the preparation of the work. One evidently was to illustrate the effect of affliction on a good man, who could not possibly understand the reason for his being so afflicted; in *Job's* case the result is announced in the statement that he remained unshaken by mere calamity, however terrible, in his faith in God. Another object was, undoubtedly, to combat the very prevalent idea that signal calamity is to be regarded as a special judgment on account of previous wrong-doing—a doctrine combated by Jesus Christ himself, in Luke xiii. 1-5. In answer to the charges of his friends, *Job* not merely maintains his consciousness of innocence, but asserts, as the teaching of experience, that wicked men are frequently prosperous. The attempt of *Elihu* to clear up the difficulty by showing, on the one hand, that no man is perfectly pure, and, on the other, that afflictions are sent as instruments of discipline, leaves God's method of dealing in *Job's* case still a mystery, not to the reader but to the parties themselves, and the author of the book then brings God himself upon the scene. His address to *Job*, which is contained in the following passage, is neither an explanation of the mystery, nor a defence of His treatment of one whom He admits to be "a perfect and an upright man," but a declaration of His own absolute power, and a challenge to *Job* to rival Him in the work of creation, before presuming to question the principles and methods of His moral government.

Who is this that darkeneth counsel by words without
Gird up now thy loins like a man; [knowledge?
For I will demand of thee, and answer thou me.³

Where wast thou when I laid the foundations of the earth?
Declare, if thou hast understanding.
Who hath laid the measures thereof, if thou knowest?
Or who hath stretched the line upon it?
Whereupon are the foundations thereof fastened?
Or who laid the corner stone thereof?
When the morning stars sang together,
And all the sons of God shouted for joy?⁵

10

³ *Job* had, in bitterness of spirit at his terrible afflictions, and under the provocation of his friends' uncharitable view of them, spoken impatiently of the dealings of God, and expressed a wish to have an opportunity of arguing his cause before Him. God now gives him this opportunity, and virtually tells him that, unless he can answer these questions about the visible, material world, it is useless to think of trying to solve successfully the mysteries of His moral government. "Gird up thy loins" is a metaphorical expression, equivalent to "prepare thyself." Before entering on any important bodily task, the Oriental has to fasten up his flowing robe with a girdle. Compare Exodus xii. 11; I Kings xviii. 46; II Kings iv. 29; Luke xii. 35; Ephesians vi. 14; I Peter i. 13, and other passages in which the same expression occurs.

⁴ The force seems to be, "for thou knowest," the expression being apparently used ironically.

⁵ The singular beauty of these two lines has made them familiar to everyone. The

Or *who* shut up the sea with doors,
 When it brake forth, *as if* it had issued out of the womb?
 When I made the cloud the garment thereof,
 And thick darkness a swaddling-band for it,
 And brake up for it my decreed *place*
 And set bars and doors,
 And said, Hitherto shalt thou come, but no further;
 And here shall thy proud waves be stayed?⁶

Hast thou commanded the morning since thy days;⁷ 20
 And caused the dayspring to know his⁸ place;
 That it might take hold of the ends of the earth,
 That the wicked might be shaken out of it?⁹
 It is turned as clay *to* the seal;
 And they stand as a garment.¹⁰
 And from the wicked their light is withholden,¹¹
 And the high arm shall be broken.

Hast thou entered into the springs of the sea?
 Or hast thou walked in the search of the depth?¹²

expressions "morning stars" and "sons of God" are usually regarded as parallel, or synonymous, both having reference to created celestial beings. See Milton's amplification of the description in "Paradise Lost," vii. 548-640, and the allusion in the "Hymn on the Nativity," stanza 12. See also Job i. 6.

⁶ This also is a very familiar expression. It is said of Canute, king of England, that, in order to rebuke the flatteries of his courtiers, he had his chair placed on the beach, so that by showing how little effect his commands had in staying the rising tide he might prove to them how little power he really had. It is told of Xerxes, king of Persia, that, when the sea failed to obey his order to remain at rest, he had it lashed with scourges as a punishment for disobedience. Compare with this highly figurative description of the formation of the ocean, the briefer and more prosaic one given in Gen. i. 6-8. Their similarity is one of the arguments made use of to prove that Moses had something to do, as either author or remodeller, with the production of the book in its present form.

⁷ "Since the commencement of thine own life." *Job's* own belief, of course, was that the dawn had taken place just as regularly before he came into existence as it had done during his lifetime, and to this belief God appeals.

⁸ On this use of "his," see Note 21, p. 245.

⁹ The meaning appears to be "that the evil-doers might be driven by the light from their haunts and pursuits." Compare John iii. 19-21.

¹⁰ The soft substance chiefly used in the East for taking impressions from seals was clay; and the meaning here seems to be that, with the rising of the sun, the landscape takes form, as the clay does under the pressure of the seal, and color, as a garment does when brought into the light.

¹¹ This may mean either that the highest appreciation of the beauties of nature is incompatible with a depraved moral temperament, or that the light of day is unwelcome to the criminal, as being unsuited for his work.

¹² Up to within a recent period the physical geography of the sea had made comparatively little progress as a science. During the past quarter of a century, however,

Have the gates of death been opened unto thee? 80
 Or hast thou seen the doors of the shadow of death?¹³
 Hast thou perceived the breadth of the earth?
 Declare if thou knowest it all.¹⁴

Where is the way *where* light dwelleth?
 And *as for* darkness, where *is* the place thereof,
 That thou shouldest take it to¹⁵ the bound thereof,
 And that thou shouldest know the paths *to* the house thereof?
 Knowest thou *it* because thou wast then born?
 Or *because* the number of thy days *is* 'great'?

Hast thou entered into the treasures of the snow? 10
 Or hast thou seen the treasures of the hail,
 Which I have reserved against the time of trouble,
 Against the day of battle and war?¹⁶

By what way is the light parted,
 Which scattereth the east wind upon the earth?¹⁷

observations have been conducted on a more extensive scale, and a tolerably clear idea of the conformation of the bottom of the Atlantic ocean has been obtained by sounding. No withstanding this increase of knowledge, the question asked of *Job* is virtually as unanswerable now as it was when first propounded.

¹³ There is, besides the parallelism of these two lines, an obvious intensification in the second of the idea suggested in the first. The "gates of death" refer to the place of entrance into the Hebrew "Sheol," the Greek "Hades," the dark and mysterious region into which human souls pass at death. It is worthy of note that the original signification of our English word "hell" is not a place of torment, but a place withdrawn from human sight; so that its use in the Scriptures, as the equivalent of "Sheol," or "Hades," is etymologically correct. Compare with the above reference to the unseen world: *Job* xi. 8; xii. 22; xvii. 16; xxvi. 6; Numbers xvi. 30; *Deut.* xxxii. 22; *Proverbs* ix. 18; xxiii. 14; *Isaiah* xxxviii. 10; *Ps.* ix. 13; lxxxvi. 13; lxxxix. 43; *Ezekiel* xxxi. 17; xxxii. 21; *Amos* ix. 2. It is evident that the author of the "Book of *Job*" imagined "Sheol" to be deep down within the earth; and it may be gathered, from the other passages referred to, that he was not alone, amongst Old Testament writers, in this view. A similar notion prevailed with respect to the New Testament "Hades," on which see the following passages, in all of which the original Greek term is retained in the revised version: *Matt.* xi. 23; xvi. 18; *Luke* xvi. 23; *Acts*, ii. 31; *Rev.* i. 8; vi. 8; xx. 13, 14.

¹⁴ The author of the poem of course had the idea that the earth is a plane, not a sphere.

¹⁵ The ordinary marginal reading, "at," makes this line more intelligible; the question seems to mean: "Canst thou go to the furthest limit of darkness, and see it at the spot whence it issues?" The modern scientific idea of darkness is that it is the mere absence of light; in the text it is regarded as a substantive body.

¹⁶ The snow and hail are represented here as treasured up somewhere, and poured forth at certain times on the earth. It is now known that they are produced at the time of their appearance, the source of supply being the moisture held in suspense in the air. This knowledge, however, does not by any means clear up the whole mystery of their production and, therefore, the question is substantially as unanswerable yet as it was when asked of *Job*. In several passages of Scripture hail is spoken of as an instrument of punishment directed against God's foes. See *Exodus* ix. 22-35; *Joshua* x. 11; *Ps.* xviii. 13.

¹⁷ The reference may be either to the mystery of the light of day issuing from the

Who hath divided a watercourse for the overflowing of waters¹⁸;
 Or a way for the lightning of thunder;
 To cause it to rain on the earth, *where* no man *is*;
 On the wilderness, wherein *there is* no man;
 To satisfy the desolate and waste *ground*;
 And to cause the bud of the tender herb to spring forth?
 Hath the rain a father?
 Or who hath begotten the drops of dew?
 Out of whose womb came the ice?
 And the hoary frost of heaven, who hath gendered it?
 The waters are hid as *with* a stone,
 And the face of the deep is frozen.¹⁹

50

Canst thou bind the sweet influences of Pleiades,
 Or loose the bands of Orion?
 Canst thou bring forth Mazzaroth in his season
 Or canst thou guide Arcturus with his sons?²⁰

60

East, and spreading over the earth—a mystery that would be greatly increased by supposing the earth a plane—or to the appearance of the forked lightning which often accompanies heavy storms. Herder translates these two lines as if the light were carried along by the wind:

When doth the light divide itself,
 When the east wind streweth it upon the earth?

18 That is, in the clouds or firmament, not on the earth.

19 The formation of ice must have been, to the people of the East, peculiarly mysterious, from the rarity of its occurrence. Even now science can only imperfectly account for the phenomena connected with it.

20 The names "Pleiades," "Orion," and "Arcturus" all occur in Job ix. 9; and "Orion" is mentioned, along with "the seven stars," in Amos v. 8. The term "Mazzaroth" occurs nowhere else in the Scriptures; but the Hebrew *mazzaloth*, usually identified with it, is in II Kings xxiii. 5 translated "planets" in the text, and "twelve signs" in the marginal reading. The general opinion of biblical critics is that "Mazzaroth" is a collective name for the twelve signs or constellations of the Zodiac, but absolute certainty on the point is impossible. The Hebrew word *kimah*, translated "Pleiades" means literally a heap or cluster; and there is little doubt about the reference being to the well-known group popularly known as the "Seven Sisters," which forms part of the constellation "Taurus." As the Pleiades begin to appear above the horizon in spring, the expression "sweet influences" has been supposed to refer to this fact; the majority of modern critics, however, now incline to the view that the line would be more correctly rendered: "Canst thou bind the ties of the Pleiades?"—that is, gather them into a group. There is some doubt as to whether the Hebrew term *kesil* is correctly translated "Orion," but the weight of traditional and critical authority is in favor of this version. The Semite nations seem, however, to have substituted the idea of "Nimrod" for that of "Orion"—that is, the notion of an impious giant in bonds, for that of a great hunter girt with a belt. This would account for the expression "loose the bands," that is, set him free. As the Pleiades appear with the advent of spring and pleasant weather, so "Orion" comes in with autumn and the period of storms. Whichever version of line 58 is correct, there is a striking antithesis between it and the line following. The Hebrew word *aish*, rendered "Arcturus," is now generally regarded as correctly translated, though there are differences of opinion as to its original meaning and derivation. "Arcturus" is the

Knowest thou the ordinances of heaven?
 Canst thou set the dominion thereof in the earth?²¹
 Canst thou lift up thy voice to the clouds,
 That abundance of waters may cover thee?
 Canst thou send lightnings, that they may go,
 And say unto thee, Here we *are*?²²
 Who hath put wisdom in the inward parts?
 Or who hath given understanding to the heart?²³
 Who can number the clouds in wisdom?
 Or who can stay the bottles of heaven,²⁴
 When the dust groweth into hardness,
 And the clods cleave fast together?
 Wilt thou hunt the prey for the lion,
 Or fill the appetite of the young lions,
 When they couch in *their* dens,
 And abide in the covert to lie in wait?²⁵

70

constellation usually called the "Great Bear," the Latin *Ursa Major*; amongst its more popular designations are the "dipper," the "plough," and the "wain." The reference in "sons" is probably to the stars forming the "tail" of the bear, or the "handle of the dipper." Whatever may be the precise ideas intended to be conveyed by these lines, they afford an interesting glimpse of the attainments of the Orientals of the patriarchal period in astronomy.

21 These questions probably have reference to the so-called "laws" regulating the motions of the heavenly bodies, and to the influence exerted by those bodies on the condition of the earth. On both points much light has been thrown, since the time of the patriarchs, by the labors of astronomers and meteorologists; but the questions themselves are still incapable of being answered fully in the affirmative. The grandest discovery in astronomy is Newton's "law of gravitation," but any attempt at defining "gravitation" only brings us again face to face with unsolved mystery, while the utmost that meteorologists have yet accomplished in the way of prediction is to forecast the state of the weather a few hours ahead.

22 Franklin's discovery of the identity of lightning and electricity, and more modern efforts to utilize this most powerful and dangerous of terrestrial agencies, add new interest to this question. To some extent an answer is furnished by the telegraph, telephone, electric motors, and electric light.

23 As they stand in the above version these two lines are apparently unconnected with the preceding and succeeding contexts, both of which relate to meteorological phenomena. Some critics endeavor to get over the difficulty by interpreting the expressions here translated "inward parts" and "heart" as meaning respectively "clouds" and "meteors." Others propose, by substituting "thy" for "the," to give the questions a pointed reference to *Job* himself, as if the intention were to remind him that, incomprehensible as the phenomena of nature were to him, his own intelligence was still more so.

24 The Hebrew word translated "stay" means to "cause to lie down," and hence it probably has reference to "pouring" a liquid out of a bottle.

25 The author of the "Book of Job" was as well acquainted with the natures and habits of animals as he was with the then known facts of astronomy and meteorology. There is evidence in other parts of the poem that he was equally well acquainted with mineralogy, as the science was then developed. See chapter xxviii. 1-11.

Who provideth for the raven his food?²⁶ [meat.
 When his young ones cry unto God, and wander for lack of
 Knowest thou the time when the wild goats of the rock bring
 forth?²⁷ 80

Or canst thou mark when the hinds do calve?
 Canst thou number the months *that* they fulfil?
 Or knowest thou the time when they bring forth?
 They bow themselves, they bring forth their young ones,
 They cast out their sorrows.
 Their young ones are in good liking,²⁸
 They grow up with corn;
 They go forth, and return not unto them.

Who hath sent out the wild ass free?²⁹
 Or who hath loosed the bands of the wild ass?
 Whose house I have made the wilderness,
 And the barren land his dwellings.
 He scorneth the multitude of the city,
 Neither regardeth he the crying of the driver.

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²⁶ The raven is very solitary in its habits, and is said to drive away even its young as soon as they can fly. Whether this is referred to in the above lines or not, the persistent crying of the young raven is a well-known fact of which the poet makes admirable use. See Ps. cxlvii. 9, and Luke xii. 24.

²⁷ The animal referred to is probably the ibex, which, like the European chamois, is marvellously agile and surefooted. It is mentioned in Ps. civ. 18, and I Sam. xxiv. 2-3.

²⁸ The root of this word is the Anglo-Saxon *lician*, to please or delight. In early English it was used impersonally with an oblique case. Occleve has: "Your company liketh me full well." Harry the Minstrel says: "Our kyne ar slayne, and that me likis ill." Chaucer uses only the impersonal form, which occurs in the "Canterbury Tales" 778: "And if you liketh alle," equivalent to the modern, "And if it pleaseth you all." In C. T. 13866, he has: "That oughte liken you," for "that ought to please you." Spenser uses both constructions; an example of the impersonal one occurs in the "Faerie Queene" ii. 8, 27. Shakespeare also uses both, the impersonal use being found in "Hamlet" v. 2, where *Hamlet* says of the foil: "It likes me well." From "like," in this sense of "please," comes the noun "liking," used above in the sense of "condition." This word was not uncommon in old English. Barbour has, in his "Bruce":

A! fredome is a nobill thing!
 Fredome maye (makes) man to haiff liking!

And again:

For fre liking
 Is yearnyt our (above) all othir thing.

Compare with the above use of it the phrase "worse liking," equivalent to "sadder looking," in Dan. i. 10, and the expression "well liking" in Ps. xcii. 13, in the "Book of Common Prayer," where it is equivalent to "flourishing" in the common version.

²⁹ The wild ass of the East is one of the fleetest and least tameable of animals. It is graceful in its form and movements, and is, therefore, a fit object for poetical treatment.

The range of the mountains *is* his pasture,
And he searcheth after every green thing.³⁰

Will the unicorn be willing to serve thee,
Or abide by thy crib?

Canst thou bind the unicorn with his band in the furrow?

Or will he harrow the valleys after thee? 100

Wilt thou trust him, because his strength *is* great?

Or wilt thou leave thy labour to him?

Wilt thou believe him, that he will bring home thy seed,

And gather *it into* thy barn?³¹

Gavest thou the goodly wings unto the peacocks?

Or wings and feathers unto the ostrich?

Which leaveth her eggs in the earth, [crush them,

And warmeth them in dust, and forgetteth that the foot may

Or that the wild beast may break them.

She is hardened against her young ones, as though *they were*
not her's: 110

Her labour is in vain without fear;

Because God hath deprived her of wisdom,

Neither hath he imparted to her understanding.

What time she lifteth up herself on high,

She scorneth the horse and his rider.³²

³⁰ This animal is referred to in Job vi. 5; xi. 12; xxiv. 5; Ps. civ. 11; Isaiah xxxii. 14; Jer. ii. 24; xiv. 6; Dan. v. 21; Hosea viii. 9. All authorities on its appearance and habits bear testimony to the correctness of the above description; its vividness and beauty speak for themselves.

³¹ There has been much controversy over the animal here described under the name "unicorn." The Hebrew term *reem* occurs in several passages of the Old Testament—see Numb. xxiii. 22; Deut. xxxiii. 17; Ps. xxii. 21; xxix. 6; xcii. 10; and Isaiah xxxii. 7—in all of which it is translated as above. There is nothing in the word to indicate an animal with *one* horn, but all the ancient versions so render it, and tradition agrees with them. The weight of evidence seems to be in favor of the view that some species of rhinoceros, or an animal allied to it, is meant, and the untameableness of that quadruped certainly fits the description. The identification is still, however, largely a matter of conjecture.

³² It is now generally admitted that the word translated "peacocks," in line 105, is really descriptive of the vibratory or flapping motion of the wings of an ostrich in flight, as the whole of the passage is of that singular animal. The precise meaning of lines 105-106 is doubtful, but the sense accepted by the majority of critics is thus given by Gosse: "The wings of the ostrich vibrate and flutter, but are they like the pinions of the stork?" Compare the ordinary marginal reading of line 106. The force of the question may lie in the comparison of the short wings of the ostrich with the long wings of the stork, the contrast being heightened by the enormous disparity in the size of their bodies; but, though she is supplied with such ineffective wings, and though she is so lacking in intelligence, the ostrich has a means of self-protection in

Hast thou given the horse strength?
 Hast thou clothed his neck with thunder?
 Canst thou make him afraid as a grasshopper?³³
 The glory of his nostrils *is* terrible.
 He paweth in the valley, and rejoiceth in *his* strength: 120
 He goeth on to meet the armed men.
 He mocketh at fear, and is not affrighted;
 Neither turneth he back from the sword.
 The quiver rattleth against him,
 The glittering spear and the shield.
 He swalloweth the ground with fierceness and rage;
 Neither believeth he that *it is* the sound of the trumpet.
 He saith among the trumpets, Ha, ha! and he smelleth the
 battle afar off,
 The thunder of the captains, and the shouting.³⁴

the enormous speed which she attains by the joint use of legs and wings. The habits of the ostrich are delineated in this passage with singular accuracy, according to the testimony of even the most recent observers. Dr. Livingstone having timed one with a stop-watch, calculated its speed at 26 miles an hour.

³³ There is great variety of opinion as to what is meant by the figure, clothing the horse's neck with thunder, some maintaining that the above version is correct, others that there is a direct reference to the floating or quivering motion of the mane. The Hebrew word is formed from a verb meaning to rage or roar, and, in the Septuagint version, the meaning "fear" is given to the word here translated "thunder." Line 118 is certainly mistranslated. The question refers, not to making the horse afraid but, to his wonderful agility, which, in spite of his size, is comparable with that of so nimble and small an animal. It should read: "Dost thou make him leap as the locust?"

³⁴ The appearance of a spirited horse in action is a very striking one, and it has been a favorite theme with poets in different ages and languages. Homer, in the "Iliad" vi. 506 *et seq.*, has a fine simile, which Pope translates thus:

The wanton courser thus with reins unbound
 Breaks from his stall, and beats the trembling ground;
 Pampered and proud, he seeks the wonted tides,
 And laves, in height of blood, his shining sides;
 His head, now freed, he tosses to the skies;
 His mane dishevel'd o'er his shoulder flies.

Homer repeats this simile in the "Iliad" xv. 263, *et seq.* Virgil in the "Georgics" iii. 83, *et seq.* (Dryden's translation), thus describes the war horse:—

The fiery courser, when he hears from far
 The sprightly trumpets, and the shouts of war,
 Pricks up his ears; and trembling with delight,
 Shifts place, and paws, and hopes the promised fight:
 On his right shoulder his thick mane reclined,
 Ruffles at speed, and dances in the wind.
 His horny hoofs are jetted black and round;
 His chine is double: starting with a bound
 He turns the turf, and shakes the solid ground.
 Fire from his eyes, clouds from his nostrils, flow:
 He bears his rider headlong on the foe.

Pope, in his "Windsor Forest," describing a hunting scene, says:
 The impatient courser pants in every vein,
 And pawing, seems to beat the distant plain:

Doth the hawk fly by thy wisdom,
 And stretch her wings toward the south ?³⁵
 Doth the eagle mount up at thy command,
 And make her nest on high ?
 She dwelleth and abideth on the rock,
 Upon the crag of the rock, and the strong place.
 From thence she seeketh the prey,
 And her eyes behold afar off.
 Her young ones also suck up blood:
 And where the slain *are*, there *is* she.³⁶

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Hills, vales, and floods appear already crossed,
 And ere he starts, a thousand steps are lost.

It will be seen at a glance that in vividness and sublimity the picture drawn in the address to *Job* far surpasses any of those cited, as it does all others that have ever been penned.

³⁵ The peculiarity here referred to in the flight of the hawk is probably its swiftness. There is no doubt of its migratory habits being the subject of the reference in the phrase "stretch her wings toward the south." The migration of birds is referred to also in Jer. viii. 7.

³⁶ With line 133 compare Matt. xxiv. 28. The most striking peculiarity of the eagle is the great height at which it flies, and from which it can discern and pounce upon its prey. The description of its habits in these lines is singularly accurate, on the testimony of modern naturalists. It is a well-known fact that the parent bird carries animals alive to its eyry for the purpose of feeding its young with their blood. The eagle is frequently mentioned in the Scriptures. Its swiftness and rapacity are alluded to in Jer. iv. 13, xlviii. 40, xlix. 22, Lam. iv. 19, Ezek. xvii. 3, 7, Hosea viii. 1, Hab. i. 8; its rock-dwelling habits in Jer. xlix. 16, Obadiah i. 4; its longevity in Ps. ciii. 5, Isaiah xl. 31; and its care for its young in Exodus xix. 4, and Deut. xxxii. 11. The effect of this sublime challenge on *Job* is described in the context immediately following the above passage (xl. 1-5):

Moreover the Lord answered Job and said,

"Shall he that contendeth with the Almighty *instruct him*?

He that reproveth God, let him answer it."

Then Job answered the Lord, and said,

"Behold, I am vile; what shall I answer thee?

I will lay mine hand upon my mouth.

Once have I spoken; but I will not answer:

Yea twice; but I will proceed no further."

After this submission Jehovah changes the character of His address to *Job*. Speaking once more out of the storm, he says:

Gird up thy loins now like a man:

I will demand of thee, and declare thou unto me.

Wilt thou also disannul my judgment?

Wilt thou condemn me, that thou mayest be righteous?

Hast thou an arm like God?

Or canst thou thunder with a voice like him?

Deck thyself now *with* majesty and excellency,

And array thyself with glory and beauty.

Cast abroad the rage of thy wrath:

And behold every one *that is* proud, and abase him.

Look on every one *that is* proud, *and* bring him low;

And tread down the wicked in their place.

Hide them in the dust together;

And bind their faces in secret.

Then will I also confess unto thee

That thine own right hand can save thee.

HINTS FOR READING.

The special difficulty with these readings lies in their interrogative structure. The rules in the Introduction pp. 22, 23, etc., on the treatment of interrogations, may be safely applied to overcome this difficulty. When the questions begin with adverbs and pronouns, and cannot be answered by "yes" or "no," the falling inflection must predominate through the sentence and end it; and as most of the questions commencing with the verb are given rather in the spirit of an appeal than of a rebuke, although we anticipate the answers in every case to be a negative, the rising inflection will be the most proper. These forms of interrogation also succeed each other in alternation, and the change of inflection should accord with the change of grammatical structure. In some instances a series of questions is followed by the answer (see lines 18-25), and when the structure justifies the rising inflection to the questions, the falling inflection to the answers forms an agreeable change. Lines 58 to 73 present these two forms of questions, one of which may be answered by "yes" or "no," and the other of which rejects such answers. There is no doubt as to the kind of answer that should be given to the first series. They assert in spirit the utter weakness of man and the supreme power of God, but they contain an appeal to the conscience or common sense of Job, rather than a stern rebuke, and the rising inflection will not only best express the tenderness of such an appeal, but will also render the contrast of the falling inflection applied to the second series, beginning at line 68, more marked and more agreeable. In these questions another principle of inflection, first explained by Dr. Rush in his "Philosophy of the Human Voice," must be observed. They must be rendered with a thorough interrogative expression. The intonations must not only mark the final word, but must pervade the whole question. Thus in lines 58-59 "bind," "influences," "Pleiades," "loose," "bonds," "Orion," take the same strong inflections, varying in compass from three to four degrees. Such interrogation passes at once from simple enquiry for knowledge into an earnest appeal or a stern rebuke.

Another special feature of these selections is the abundance of the rhetorical figures, —similes, metaphors, and implied metaphors;—and the general rule for figurative language (Introduction p. 17), "read the figure according to its nature," will give the

He then concludes with a sublime description of two gigantic animals, called respectively "behemoth" and "leviathan," and generally supposed to be the hippopotamus and crocodile: as if the object in this resumption of the interrupted argument from natural objects were to impress still more strongly on the mind of His hearers His own omnipotent sovereignty, and their entire dependence upon Him. This object is attained, for *Job* once more reaffirms his unreserved submission in these words, which form the conclusion of the poem:—

I know that thou canst do every *thing*,
And *that* no thought can be withholden from thee.
Who *is* he that hideth counsel without knowledge?
Therefore have I uttered that I understood not;
Things too wonderful for me, which I knew not.
Hear, I beseech thee, and I will speak:
I will demand of thee, and declare thou unto me;
I have heard of thee by the hearing of the ear:
But now mine eye seeth thee;
Wherefore I abhor *myself*,
And repent in dust and ashes.

A brief prose narrative giving an account of *Job's* restoration to the state of prosperity of which he had been deprived for a special purpose, and of the censure passed on his three friends for their misrepresentation of the principle of Jehovah's moral government, is a fit ending for a book of which, in the words of Froude, "it is to say little to call it unequalled of its kind, and which will one day, perhaps, when it is allowed to stand on its own merits, be seen towering up alone, far away above all the poetry of the world."

best expression to the passages. Thus a series of figures illustrates the passages from lines 1 to 19; and, as in their nature they suggest rest, or continuity, and magnitude of power, they should be read slowly with force or swell of voice, all rising to a climax in the final quotation: "Hitherto thou shalt come," etc., which will demand the grandest expression of voice, pervaded by a feeling of the deepest solemnity and reverence. In the passage commencing at line 80 the questions and the implied figures suggest animation, force, and action; hence the delivery must be, in accord with their nature, faster, bolder, and with none of the expression of reverence or solemnity which the first passages demand. But most of these passages have a natural dignity or sentiment of power and freedom pervading them, and must therefore be marked by the appropriate expression.

Caution.—Let the reader especially beware of rendering these scriptural selections in peculiar singing tones. There should be no difference between the elocution of the Holy Scriptures and that of the highest human compositions, excepting in the greater solemnity and reverence which should distinguish the former.

INTIMATIONS OF IMMORTALITY.¹

William Wordsworth was the son of an attorney, and was born at Cockermouth, Cumberland, in 1770. He received a good early education at school, and spent four years at Cambridge, where he graduated without distinction in 1791. Two years afterwards he published his first volume of poetry, which contained "An Evening Walk" and "Descriptive Sketches." The latter was the result of a visit to France, in which the revolutionary conflagration was then raging. Wordsworth was at that time an enthusiastic sympathiser with the French Republicans, but he toned down in after life to an attitude of dignified conservatism. It was the desire of his friends that he should enter the clerical profession, but feeling, like Milton, that he was better adapted for a literary life he refused. At twenty-five he had serious thoughts of resorting to law for the purpose of earning his livelihood when a legacy of £900 afforded him the means of resuming his favorite pursuit, at least for a time. His early publications fell dead from the press, and but for the patronage of the Earl of Lonsdale he might again have been forced to abandon literature. In 1797 he formed an acquaintance with Coleridge, who, with himself and Southey, made up the leading trio of the "Lake Poets." In 1799 he commenced the "Prelude" to the "Excursion," but the former was not published till many years afterwards, and the latter did not appear till 1814. He had the year before removed to "Rydal Mount," near Lake Windermere, where he lived in almost complete retirement for the rest of his life. In 1815 was published "The White Doe of Rylstone," and this was followed by "Peter Bell" and "The Waggoner." For some years longer his writings failed to make much impression on the public mind, largely owing to the popularity of Byron's poetry, but he was steadily gaining ground, and when in 1842 he brought out a complete collection of his works his high standing as a poet was generally conceded. On the death of Southey in 1843 he was created "Poet Laureate," but he held the office only seven years. His death took place in 1850.

Wordsworth adopted a theory of poetry which may fairly be described as matter-of-fact, and many of his productions were in keeping with it. He lacked the sense of humor necessary to keep him from making himself ridiculous when he tried only to be plain and simple. To this fact must be largely attributed his early and enduring unpopularity, which gave way at last to the influence exerted by that portion of his poetry in the production of which his theory was forgotten. Under that must be included much of his "Excursion," the majority of his sonnets, some of his shorter poems which are now too familiar to call for mention here, and above all his "Intimations of Immortality, from Recollections of Early Childhood."

1. There was a time when meadow, grove, and stream,
The earth, and every common sight,
To me did seem
Apparelled in celestial light,
The glory and the freshness of a dream.²
It is not now as it hath been of yore;³—

¹ This ode was composed—according to Wordsworth's own statement—partly in 1803 and partly in 1806, an interval of "two years at least" having elapsed between the production of the first four stanzas and that of the last seven. In structure and content it stands alone in literature, being one of the most purely original poems ever written. It is not formed on any model, but is manifestly the unconventional embodiment of the poet's own mystical ideality. It is a singular combination of simplicity and comprehensiveness, of the clearness that lies on the surface with the inevitable obscurity of profundity. It contains much that can be comprehended and enjoyed in youth; it contains also much that can be fully appreciated only with the experience of mature years, and then only by those who, like its great author, are

Endowed with highest gifts,

The vision and the faculty divine.

Emerson has well designated it "the high-water mark of English thought in the nineteenth century"; he might have safely omitted a limitation of both time and locality so far as mere human compositions are concerned. Coleridge thus comments upon it: "To the 'Ode on the Intimations of Immortality' the poet might have prefixed the lines which Dante addressed to one of his own canzoni:

O lyr'ic song, there will be few, think I,

Who may thy import understand aright;

Thou art for *them* so arduous and so high!

But the ode was intended for such readers only as had been accustomed to watch the flux and reflux of their inmost nature, to venture at times into the twilight realms of consciousness, and to feel a deep interest in modes of inmost being, to which they know that the attributes of time and space are inapplicable and alien, but which yet cannot be conveyed save in symbols of time and space. For such readers the sense is sufficiently plain." To this may be added the following remark by the Rev. H. N. Hudson, an eminent American teacher and critic: "This great ode is now commonly accepted as the crowning effort of modern imaginative discourse; but I suspect that few have grown to a full comprehension of its meaning. So deep and strong, indeed, is the under-current of thought, and so rich and varied the imagery and expression by which those depths are symbolized, that one may converse with it every day for a lifetime, without exhausting its significance."

² Wordsworth, in his lines "On a Picture of Peele Castle," speaks of

~~The light that never was on sea or land,~~

~~The consecration and the poet's dream.~~

Compare Ps. civ. 2. See also the "Excursion," BK. I., 139-148.

³ That is, in the earlier part of the poet's own life. "Yore" is from the Anglo-Saxon *geara*, formerly, which was originally the genitive plural of *gear*, a year, the genitive being frequently used to express a point of time. See Note 11, p. 222.

Turn wheresoe'er I may,
By night or day,
The things which I have seen I now can see no more.

2. The rainbow comes and goes,
And lovely is the rose ;
The moon doth with delight
Look round her when the heavens are bare ;
Waters on a starry night
Are beautiful and fair ;
The sunshine is a glorious birth ;
But yet I know, where'er I go,
That there hath passed away a glory from the earth.⁴

3. Now, while the birds thus sing a joyous song,
And while the young lambs bound
As to the tabor's⁵ sound,
To me alone there came a thought of grief :⁶

⁴ This matchless description of the beauty in which the world clothes itself to the eye of the child, toned down by the dark tinge of regret, that the same beauty is no longer discernible by the man, has never been surpassed. It is needless to call attention to the obvious fact that the setting is as perfect as the picture is beautiful. In spite of his peculiar theories Wordsworth was a most painstaking artist, and it would be difficult for the most fastidious critic to alter a syllable for the better in these stanzas. Compare with them the two stanzas of Shelley's "Lament":

O world ! O life ! O time !
On whose last steps I climb,
Trembling at that where I had stood before,—
When will return the glory of your prime ?
No more—oh never more !

Out of the day and night
A joy has taken flight !
Fresh spring, and summer, and winter hoar,
Move my faint heart with grief—but with delight
No more—oh never more !

The fourth stanza of Wordsworth's own poem "On an Evening of Extraordinary Splendour and Beauty," which was composed in 1818, contains obvious allusions to the above ode.

⁵ "Tabor," a small drum, is onomatopoeic in origin ; it came into old English from the French *tabour*, which seems to have come through the Moorish and Spanish from the Persian *tabir*. The root *tab* or *tap* is imitative of the sound made by beating a drum.

⁶ This line may mean either that to the poet alone came a thought of grief while nature around him was in a joyful mood, or that his thoughts were entirely "of grief," without any trace of joyousness. Which meaning is here preferable ? His sorrow has been attributed to the loss of a beloved brother who had died in 1805, but this conflicts with the date usually assigned to this stanza (1803), and is quite unnecessary. The "grief" was caused by the loss of the view of nature present with him in childhood.

A timely utterance gave that thought relief,

And I again am strong :⁷

The cataracts blow their trumpets from the steep ;⁸

No more shall grief of mine the season wrong ;

I hear the echoes through the mountains throng,

The winds come to me from the fields of sleep,

And all the earth is gay ;

Land and sea

Give themselves up to jollity,

And with heart of May

Doth every breast keep holiday ;⁹—

Thou child of joy,

[boy !

Shout round me, let me hear thy shout, thou happy shepherd

4. Ye blessed creatures, I have heard the call

Ye to each other make, I see

The heavens laugh with you in your jubilee ;

My heart is at your festival,

My head hath its coronal,

The fulness of your bliss I feel—I feel it all.¹⁰

Oh evil day ! if I were sullen

While the Earth herself is adorning

This sweet May morning,

And the children are pulling

On every side,

In a thousand valleys far and wide,

Fresh flowers ; while the sun shines warm,

And the babe leaps up on his mother's arm :—

⁷ He resolves to rouse himself from his sorrow, and sympathise with nature even in her joyous mood.

⁸ A very striking metaphor and remarkable line. The "Lake Country," where Wordsworth lived, is full of waterfalls, there called "forces."

⁹ This part of the stanza reminds one irresistibly of parts of Milton's "L'Allegro." The month of May has from time immemorial been in English poetry associated with "jollity," and Tennyson has made admirable use of this association in his "May Queen."

¹⁰ "Creatures" here includes all created objects, referred to above. "Jubilee" means here simply a time of rejoicing ; the etymology of the word is uncertain, but it appears to have come into English through the French and low Latin, from the Hebrew *yobel*, the blast of a trumpet, which sound was usually with the Jews a mode of expressing joy or exultation. The terms "festival" and "coronal" contain allusions to the Greek and Roman banquets. What is the figure in the sixth line?

I hear, I hear, with joy, I hear !¹¹ ✓

—But there's a tree, of many one,

A single field which I have looked upon,

Both of them speak of something that is gone :

The pansy at my feet

Doth the same tale repeat :

Whither is fled the visionary gleam,

Where is it now, the glory and the dream ?¹²

5. Our birth is but a sleep and a forgetting :¹³

The soul that rises with us, our life's star,

Hath had elsewhere its setting,

And cometh from afar :¹⁴

¹¹ This is a climax of joyousness called forth by the contemplation of the gladness of nature. But the feeling is less deeply rooted than the one of regret which the poet is striving to banish, and the recurrence of which is indicated in the next line.

¹² The "something that is gone," the "visionary gleam," the "glory and the dream," all refer to the view of nature which he had as a child, and which he finds he cannot recall. This persistently recurring regret recalls Shelley's lines to Wordsworth, beginning :

Poet of Nature, thou hast wept to know
That things depart which never may return. ||

The term "pansy" is a corruption of the French *pensée*, thought. See Shakespeare's "Hamlet" iv. 5 : "There is pansies ; that's for thoughts." The English name of the flower is "heart's-ease."

¹³ The transition from stanza 4 to stanza 5 is usually described as "abrupt," perhaps partly because it represents a two-year interval of time. A little consideration will serve to show, however, that the abruptness is not so marked as is generally supposed. The poet sets out with a lamentation for the departed "glory" of his childhood. He subsequently chides himself for indulging his grief at a time when all nature, except himself, is given up to "jollity," and he resolves to be joyous too. The last seven lines of stanza 4 show that he has very imperfectly succeeded, and in point of fact the most abrupt transition is to these lines from what precedes them. In stanza 5 he turns for relief from his sadness to the consideration of the inevitable development of the child into the man, and the compensation which the musings of the "philosophic mind" bring to the latter for the "celestial light" in which "every common sight" was a part in the vision of the former. This stanza is, in its singular beauty, perhaps the most perfect part of the poem.

¹⁴ Wordsworth has himself explained how far, and under what limitations, he wishes to be understood as accepting the doctrine of pre-existence, a doctrine widely held in ancient times and developed by Plato, who attributes it to Socrates. With him "immortality" in the title of the poem represents an idea that would be better expressed by "eternality"—that is, existence without beginning as well as without end. After referring to some of his own youthful sensations and describing their startling vividness and splendor he speaks of them as "presumptive evidence of a prior state of existence," and though he declines to accept the fact of such a state as a matter of belief, he thinks the notion has "sufficient foundation in humanity" to warrant his making the best use he could of it as a poet. The "forgetting" has reference to the events of the pre-existent state, of which we are supposed to bring with us into this world at best very shallow recollections. The heavenly body that appears as "rising" in one place appears at the same moment as "setting" in another, and to this opposite view of the same object is compared the transition from the precedent to the consequent state of existence. A similar antithesis is expressed by the terms "birth" and "sleep."

Not in entire forgetfulness,
 And not in utter nakedness,
But trailing clouds of glory do we come
From God, who is our home.¹⁵
Heaven lies about us in our infancy!¹⁶
 Shades of the prison-house begin to close
 Upon the growing boy,¹⁷
 But he beholds the light, and whence it flows,
 He sees it in his joy ;
 The youth who daily farther from the east
 Must travel, still is nature's priest,
 And by the vision splendid
 Is on his way attended ;
 At length the man perceives it die away,
 And fade into the light of common day.¹⁸

- c. Earth fills her lap with pleasures of her own ;
 Yearnings she hath in her own natural kind,
 And, even with something of a mother's mind,

¹⁵ This continued reference to the rising of a heavenly body constitutes a most beautiful metaphor. Everyone who has made a practice of watching sunrises must have seen over and over again the "clouds of glory," which afterward fade away into the brighter light as the sun advances toward the meridian.

¹⁶ Cf. McGee's "Small Catechism," Fourth Reader, p. 120, and especially the first stanza :

Why are children's eyes so bright ?
Tell me why :
'Tis because the infinite,
Which they've left, is still in sight,
And they know no earthly blight,
— Therefore 'tis their eyes are bright.

Compare Wordsworth's lines to "H. C., Six Years Old." The child to whom this little poem was addressed, one year before the commencement of the above ode, was Hartley Coleridge, son of Samuel Taylor Coleridge, and himself subsequently a poet.

¹⁷ That is, the prison-house of our earthly life. Notice the change of metaphor.

¹⁸ Contrast with this fine description of the manner in which the heavenly light seen by the child fades by degrees as he grows to manhood, the following satirical lines from Pope's "Essay on Man" (ll. 275-282):

Behold the child, by Nature's kindly law,
Pleased with a rattle, tickled with a straw :
Some livelier plaything gives his youth delight,
A little louder, but as empty quite :
Scarfs, garters, gold, amuse his riper stage,
And beads and prayer-books are the toys of age :
Pleased with this bauble still, as that before,
Till tired he sleeps, and life's poor play is o'er.

And no unworthy aim,
 The homely nurse doth all she can
 To make her foster-child, her inmate man,
 Forget the glories he hath known,
 And that imperial palace whence he came.¹⁹

7. Behold the child among the new-born blisses—
 A six years' darling of a pigmy size!²⁰
 See, where 'mid work of his own hand he lies,
 Fretted by sallies of his mother's kisses,
 With light upon him from his father's eyes!²¹
 See at his feet some little plan or chart,
 Some fragment from his dream of human life,
 Shaped by himself with newly learned art:
 A wedding or a festival,
 A mourning or a funeral;
 And this hath now his heart,
 And unto this he frames his song;

Compare with both passages Hood's beautiful and pathetic lines:

I remember, I remember,
The fir-trees dark and high:
I used to think their slender tops
Were close against the sky;

It was a childish ignorance,
But now 'tis little joy
To know I'm farther off from heaven
Than when I was a boy.

¹⁹ The meaning of this stanza seems to be that, for the sadness felt by the poet, "earth" cannot be held responsible. She has pleasures adapted to satisfy the yearnings which grow out of the earthly life, and as she cannot preserve for man the departed glories of his childhood, she kindly tries to make him forget them. There are two English verbs to "yearn," with widely different etymologies. One is from the Anglo-Saxon *georn*, eager or desirous, and means to desire strongly; the other is from the Anglo-Saxon *earm*, miserable or wretched, and means to grieve. Shakespeare uses the verb "to yearn" in the second sense only. The noun "yearning" in the text is formed from the first of the above two verbs.

²⁰ The specific reference is probably to Hartley Coleridge; see Note 16 above, and compare with this stanza the poem there cited. Explain the use of the possessive, "six years'." The *pugme* was, with the Greeks, the distance from the elbow to the fist or knuckles, a little over thirteen inches; the Pygmæi were a race of dwarfs mentioned by Homer as dwelling on the shores of Ocean.

²¹ It is not easy to say what precise meaning Wordsworth here attaches to the word "fretted." There are in English two verbs "to fret," with quite distinct etymologies. The first, meaning "to eat away," is from the Anglo-Saxon *fretan*, contracted from *foretan*, which is made up of the intensive prefix *for* and *etan*, to eat; the second, meaning "to ornament," is from the Anglo-Saxon *frætwean*, to adorn. "Fretted," in the above passage, is probably from the first of these verbs, and seems to be used in the sense of "slightly worried," the child being more interested in his own work than in his mother's endearments. With the fifth line compare the following, by Hartley Coleridge:

And yet I cease not to behold
 The love-light in her eye.

Then will he fit his tongue
 To dialogues of business, love, or strife.
 But it will not be long
 Ere this be thrown aside,
 And with new joy and pride
 The little actor cons another part,
 Filling from time to time his 'humourous stage'
 With all the persons, down to palsied age,
 That life brings with her in her equipage.
 As if his whole vocation
 Were endless imitation.²²

8. Thou,²³ whose exterior semblance doth belie
Thy soul's immensity,
 Thou best philosopher, who yet dost keep
 Thy heritage, thou eye among the blind,
 That, deaf and silent,²¹ read'st the eternal deep,
 Haunted forever by the eternal mind,—
Mighty prophet! Seer blest,²⁵
 On whom those truths do rest,

²² What is the figure in the last six lines? The verb "con"—from the old English "cunnien," to test or examine, and that from the Anglo-Saxon *cunnan*, to know—means (1) to examine closely, and (2) to repeat for the purpose of knowing more thoroughly. It is related to "can," the latter being really an old preterite form used as a present tense. The word "stage," from the old French *estage* (modern French *étage*, a storey of a house, means the raised platform on which the actors play their parts in a theatre. It comes originally from the Latin *statum*, but it is not easy to trace all the stages of the transformation. The epithet "humourous" has reference to the use of the theatrical stage for the purpose of exhibiting the follies and caprices of human life; see Note 24, p. 79. Though Wordsworth himself marks "humourous stage" as a quotation, the expression seems to have been really his own; but he probably had in his mind Shakespeare's celebrated comparison of the world to a "stage," in "As You Like It," ii. 7. Heywood, in his "Apology for Actors" (1612), says:

The world's a theatre, the earth a stage,
 Which God and Nature do with actors fill.

"Persons" is used here in its theatrical, which is also its original Latin, sense of a "character" in a play. It is derived from *per*, through, and *sonare*, to sound, the reference being to the practice of the old Roman actors, who wore wide-mouthed masks while personating characters on the stage.

²³ The apostrophe in lines 1-15 of this stanza is addressed to the child referred to in stanza 7. The terms "immensity," "heritage," "eternal mind," "truths," "immortality," "presence," and "heaven-born freedom" all refer to the "things" which the poet in the first stanza speaks of having seen in childhood, and which, as a man, he can no longer discern. The rest of the stanza is a pathetic remonstrance with the child for its unconscious efforts at becoming more earthly, instead of retaining what it still has of the heavenly.

²⁴ What is the figure in "a deaf and silent eye"?

²⁵ "Prophet" and "seer" are here used as synonymous. On "seer" see Note 10,

Which we are toiling all our lives to find,
 In darkness lost, the darkness of the grave;²⁶
 Thou, over whom thine immortality
Broods like the day, a master o'er a slave,²⁷
 A presence which is not to be put by;²⁸
 Thou little child, yet glorious in the might
 Of heaven-born freedom on thy being's height,²⁹
 Why with such earnest pains dost thou provoke
 The years to bring the inevitable yoke,
 Thus blindly with thy blessedness at strife?
 Full soon thy soul shall have her earthly freight,
 And custom lie upon thee with a weight
 Heavy as frost, and deep almost as life!

9. O joy! that in our embers
 Is something that doth live,
 That nature yet remembers
 What was so fugitive.³⁰

p. 154. "Prophet" is generally used in the sense of a foreteller of future events; here it is used in the original sense of "seer," namely, one who is in a position to see what others cannot discern, without reference to futurity.

²⁶ Mr. Hales has called attention to the fact that this line, which is necessary to the rhyme, is wanting in a later edition of the ode.

²⁷ "Slave" is a singular instance of word-degradation. Our English word is derived, through the French *esclave* and German *sklave*, from the proper name "Slave," which in the Slavonic language means "glorious." The Russian term for "glory" is still *slava*. Early in the Middle Ages the Slaves from the Euxine to the Adriatic became subject to the Teutons, and their national name became a synonym for a subject condition. During the greater part of modern history the Slaves proper have been subject to Turkey. In very recent times they have acquired their political independence, but probably too late to restore to their name its pristine signification. It may be mentioned, as a specimen of the apparent freaks of language, that the English words "glory," "loud," and "slave" are all clearly traceable to the same original root, *kru*, to hear. See Skeat's Etymological Dictionary.

²⁸ Compare the line above: "Haunted forever by the eternal mind."

²⁹ From the poet's point of view throughout the ode, childhood is the highest point in life, the progress towards manhood being a descent.

³⁰ The gloom once more departs, this time not to return. Though the "celestial light" and the "glory" are gone, there still remain the recollections of what is itself beyond recall, and these serve to remind the man of the "immortal sea" that brought him hither, of the "Heaven" that lay about him in his infancy. For these the poet is thankful, and with thankfulness comes joy. "Embers" is probably of Scandinavian origin, the "b" being inserted to comply with the requirements of euphony; in early English it was spelt "emmeres" or "emeres," and in Scottish, "ammeris" or "ame-ris." The word "embers" indicates forcibly the poet's idea of the extent to which the loss of the glory of childhood darkens the life of the man. Compare Gray's "Elegy," 85-92, in the last line of which passage some editions read "ashes," and some "em-

The thought of our past years in me doth breed
 Perpetual benediction ; not, indeed,
 For that which is most worthy to be blest :
 Delight and liberty, the simple creed
 Of childhood, whether busy or at rest,
 With new-fledged hope still fluttering in his breast.³¹

Not for these ^{only} I raise

The song of thanks and praise ;³²

But for those obstinate questionings *See below*
 Of sense and outward things,
Fallings from us, vanishings ; *c.f. Linton Abbey.*
Blank misgivings of a creature

Moving about in worlds not realised,
 High instincts before which our mortal nature
 Did tremble like a guilty thing surprised ;³³

bers." Compare also Chaucer's "Canterbury Tales," 3880, where the "Reve" says of old men :

Yet in our ashen cold is fire yreken (raked).

What is the force of "that," in the first and third lines?

31 A beautiful picture of ordinary child nature, apart from the "recollections" which form the special subject of the ode. "Most" here is obviously not a superlative of comparison, its force being merely intensive.

32 That is, not for these only, or even chiefly.

33 These seven lines constitute one adversative to the preceding two lines: "Not —praise;" the next thirteen lines constitute another. The two adversatives are in apposition with each other, both referring to the departed "glory" of childhood. On "obstinate questionings" compare Tennyson's "Two Voices," and especially stanzas 90-120. The following lines may be cited here as probably suggested by Wordsworth's ode:

Who forged that other influence
 That heat of inward evidence,
 By which he doubts against the sense?

Ah! sure within him and without,
 Could his dark wisdom find it out,
 There must be answer to his doubt.

Moreover, something is, or seems,
 That touches me with mystic gleams.
 Like glimpses of forgotten dreams—

Of something felt, like something here:
 Of something done, I know not where:
 Such as no language may declare.

On "fallings from us" and "vanishings," compare Wordsworth's own remarks on this ode, and especially the followings: "Nothing was more difficult for me in childhood than to admit the notion of death as a state applicable to my own being. * But it was not so much from the source of animal vivacity that my difficulty came, as from a sense of the indomitableness of the spirit within me. I used to brood over the stories of Enoch and Elijah, and almost persuaded myself that, whatever might become of others, I should be translated in something of the same way to heaven. With a feeling congenial to this, I was often unable to think of external things as having external existence, and I communed with all that I saw as something not apart from, but inherent in, my own immaterial nature. Many times while going to school he- I grasped at a wall or a tree to recall myself from this abyss of idealism to the reality. In later periods of life I have deplored, as we all have reason to do, a subjugation of an opposite character, and have rejoiced over the remembrances, as is expressed in the lines 'obstinate questionings,' " &c.

But for those first affections,
 Those shadowy recollections,
 Which, be they what they may,
 Are yet the fountain light of all our day,
 Are yet a master light of all our seeing ;
 Uphold us, cherish, and have power to make
 Our noisy years seem moments in the being
 Of the eternal silence : truths that wake,
 To perish never ;
 Which neither listlessness, nor mad endeavour,
 Nor man, nor boy,
 Nor all that is at enmity with joy,
 Can utterly abolish or destroy !³⁴
 Hence, in a season of calm weather,
 Though inland far we be,
 Our souls have sight of that immortal sea
 Which brought us hither,
 Can in a moment travel thither,
 And see the children sport upon the shore,
 And hear the mighty waters rolling evermore.³⁵

³⁴ Parse the words "uphold," "cherish," "truths." The expressions "fountain light" and "master light" seem intended to convey as forcibly as possible the idea that, shadowy as these recollections of childhood are, they are still the most important source of light on the real nature of man and of inspiration for the higher life of which he is capable. With the expression, "Uphold—silence," compare portions of Bryant's "Thanatopsis," Sixth Reader, pp. 152-156. Wordsworth is not alone in associating the idea of eternity with that of silence. Compare Pope :

Silence! coeval with eternity!
 Thou wert ere nature's self began to be ;
 Thine was the sway ere heaven was form'd or earth ;
 Ere fruitful thought conceiv'd creation's birth.

³⁵ The grandeur and appropriateness of these seven lines have never been surpassed, and they are pervaded by a subtle relation between spirit and form, which can hardly be described. The stately rhythm of the three iambic pentameters is agreeably contrasted with the more rapid movement of the intervening couplet, while the last line forms a perfect climax of both poetic and onomatopoeic beauty. Compare with this passage the well-known one from the "Excursion," Book IV :

I have seen
 A curious child, who dwelt upon a tract
 Of inland ground, applying to his ear
 The convolutions of a smooth-lipped shell ;
 To which, in silence hushed, his very soul
 Listened intensely ; and his countenance soon
 Brightened with joy ; for from within were heard
 Murmurings, whereby the monitor expressed
 Mysterious union with its native sea.

10. Then sing, ye birds, sing, sing a joyous song!

And let the young lambs bound

As to the tabor's sound!

We in thought will join your throng,

Ye that pipe and ye that play,

Ye that through your hearts to-day

Feel the gladness of the May!³⁶

What though the radiance which was once so bright

Be now for ever taken from my sight—

Though nothing can bring back the hour

Of splendour in the grass, of glory in the flower;

We will grieve not—rather find

Strength in what remains behind:

In the primal sympathy

Which having been must ever be;³⁷

In the soothing thoughts that spring

Out of human suffering;³⁸

In the faith that looks through death,

In years that bring the philosophic mind.³⁹

*Compare with
St. III.
Joy from a diff-
ference*

See below

38, 7. Browning.

Even such a shell the universe itself
Is to the ear of Faith; and there are times,
I doubt not, when to you it doth impart
Authentic tidings of invisible things;
Of ebb and flow, and ever-during power;
And central peace, subsisting at the heart
Of endless agitation. Here you stand,
dore and worship, when you know it not;
Pious beyond the intention of your thought;
Devout above the meaning of your will.

³⁶ Compare these lines with stanza 3. The peace and joy, which in the earlier part of the poem were the result of a partially successful effort to sympathise with nature in her festive mood, are now the result of a far higher and more successful effort to find in the study of human life compensation for what is lost.

³⁷ "Primal sympathy" is the sympathy with others which is characteristic even of childhood, and which, unlike the "glory" that departs, "remains behind" as a characteristic of man.

³⁸ Compare Eccles. vii. 2-6. See also Wordsworth's "On Revisiting the Wye above Tintern," 89-94:

For I have learned
To look on nature, not as in the hour
Of thoughtless youth; but hearing oftentimes
The still, sad music of humanity,
Nor harsh, nor grating, but of ample power
To chasten and subdue.

³⁹ Compare Browning's "James Lee's Wife":

For cold, calm years, exacting their account.
Of pain, mature the mind.

11. And O ye fountains, meadows, hills, and groves,

Forebode not any severing of our loves ⁴⁰

Yet in my heart of hearts I feel your might ; *in order to live under the*

I only have relinquished one delight, *+ salubrious influences of nature, not as the source of rapturous*

To live beneath your more habitual sway. *but of serene & supporting*

I love the brooks which down their channels fret,

Even more than when I tripped lightly as they ; ⁴³

The innocent brightness of a new-born day

Is lovely yet ; ⁴³

The clouds that gather round the setting sun

Do take a sober coloring from an eye *after my first joyous expt*

That hath kept watch o'er man's mortality *of childhood with all its heart*

Another race hath been, and other palms are won. *triumphs; other palms won also in this later*

Thanks to the human heart by which we live, *of life in which*

Thanks to its tenderness, its joys, and fears, *change the lessons of*

To me the meanest flower that blows can give *bright laurels for the poet*

Thoughts that do often lie too deep for tears. ⁴⁵ *teachings of the dying*

Wordsworth.

⁴⁰ The expression "our loves," as if the feeling of affection between the poet and his favorite scenery was mutual, brings out in a striking way the love of and sympathy with nature which in his case amounted almost to pantheism. Passages might be cited in abundance from his writings to illustrate this characteristic.

⁴¹ Shakespeare in "Hamlet" III. 2, has "heart of heart." The adverb "only" here modifies "relinquished." All he has done in submitting to the loss of the departed "glory" is to relinquish a single delight, and for this he is compensated by close sympathy with nature as well as with humanity.

⁴² "Fret" is used here in its secondary sense of "complain;" for its etymology see Note 21, p. 291. Keats speaks of the "crystal fretting" of the frozen brook. Compare Bryant's "complaining brooks;" see Note 11, p. 154. Compare with the expression "tripped," Burns' "Some trotting burn's meander."

⁴³ Cf. line 7 of the second stanza.

⁴⁴ The meaning of these lines is somewhat obscure, but the reference seems to be to the first eight lines of the fifth stanza. The contrast is between childhood with its "clouds of glory" on the one hand, and manhood with its clouds of a more "sober coloring" on the other, the former being likened to sunrise, the latter to sunset.

⁴⁵ The last four lines, in their beauty and their artistic appropriateness as the concluding lines of both stanza and ode, cannot be too closely studied.

A great deal of light will be thrown on the line of thought in the above ode by an attentive study of some of Wordsworth's other poems. The keynote is sounded in the following lines which were written in 1804, and some of which were by the poet himself placed as a preface to the ode :

My heart leaps up when I behold
A rainbow in the sky ;
So was it when my life began ;
So be it when I shall grow old,
Or let me die !
The Child is father of the Man ;

HINTS FOR READING.

Pure tone must be the prevailing quality of voice for reading this selection. This quality may pass into the fullest orotund in the fifth and eighth stanzas. The modulations are not extensive in compass, generally varying from the lower musical *do* to upper *la*, but chiefly lying within the compass of lower *mi* to *la*. The passages expressive of joy and exaltation will require a higher pitch and more frequent rising inflections, while in dejection, solemn meditation, and affection the voice must descend and have more frequent falling inflections and monotones. But throughout the poem its meditative character forbids all excess either of modulation or inflection.

Stanza 1.—Read the first four lines with animation, and in the higher pitch suggested above, increasing in fervor on the third and fourth lines; but descend in pitch, and give a softer and sadder expression to the remaining lines, increasing that expression on the last line.

Stanza 2.—Read the subjects and their attributes with emphatic warmth, rising to a climax on the 7th line. Read the next two lines with depressed voice, and with expression similar to that ending the first stanza.

Stanza 3.—The first three lines are to be read in the same spirit and quality of voice as the first lines of stanza 1, with a prevalence of rising inflections; a slight depression of pitch and an expression of sadness must mark the fourth line; but the remainder of the stanza is cheerful and animated, and therefore a return to the higher pitch will best give the adequate expression. The words “cataract,” “trumpets,” “echoes,” and “winds” require a certain imitative modulation to give them due expression. Thus “cataracts” and “trumpets” demand expulsive force, “echoes” a swelling and reverberating tone, and “winds” a prolonged and swelling one, with the medium stress.

Stanza 4.—The first fifteen lines are similar in spirit to the preceding stanzas, and are also to be read with similar fervor and modulation. A little difficulty marks the fifth line: its metre is trochaic; but, if read as trochaic, undue accent must be given to “my”

And I could wish my days to be
Bound each to each by natural piety.

In the autobiographical sketch of himself given in the “Prelude” some of the most striking trains of thought are reproduced in a more extended form; and in the poem “On Revisiting the Wye above Tintern” (1793), especially lines 36-112, one of the leading ideas of the ode is treated in a different way. The idea of pre-existence, which is not by any means the most important in Wordsworth’s ode, is the subject of an interesting poem by Henry Vaughan (1621-1695), entitled “The Retreat.” As it is not readily accessible it is here given entire:

Happy those early days, when I,
Shin’d in my angel infancy!
Before I understood this place
Appointed for my second race,
Or taught my soul to fancy ought
But a white, celestial thought;
When yet I had not walk’d above
A mile or two from my first love,
And looking back—at that short space—
Could see a glimpse of his bright face;
When on some gilded cloud or flower
My gazing soul would dwell an hour,
And in those weaker glories spy
Some shadow of eternity;
Before I taught my tongue to wound
My conscience with a sinful sound,

Or had the black art to dispense
A sev’ral sin to ev’ry sense,
But felt through all this fleshly dress
Bright shoots of everlastingness.
O, how I long to travel back,
And tread again that ancient track!
That I might once more reach that plain,
Where first I left my glorious train;
From whence th’ enlightened spirit sees
That shady city of palm trees.
But ah! my soul with too much stay
Is drunk, and staggers in the way!
Some men a forward motion love,
But I by backward steps will move;
And when this dust falls to the urn,
In that state I came, return.

From this poem to Wordsworth’s ode is a far wider interval in treatment than even in time.

and "hath." This defect can be avoided by reading the first foot as an iambus, prolonging the sound of "head," and pausing after it. This increase of time, and the silence following, will compensate for the syllable required before "hath," to make the line iambic. There must be a prevalence of rising inflection throughout the first fifteen lines, as they are both expressive of joy, and exclamatory in form. From line 16 to the end of the verse the expression is again mournful, and requires the deeper modulation, the falling inflections, and the effusive force.

Stanza 5.—The great purpose of the poem—the "intimations of immortality"—is expressed in this stanza in a train of such lofty thought as demands the best qualities of voice. In line 1, "sleep" and "forgetting" must be read with trembling and soft swell. "Elsewhere" and "afar" take similar emphasis. Lines 7 and 8 may rise in pitch, and be read with great fervor, passing on "who is our home" to a tone of softness and tenderness. Line 9: give emphasis to "Heaven" and "infancy," and warmth to the whole line. In line 10 read with more sadness, and almost in monotone, but give a rising inflection to "boy," in line 11, and read the next six lines with more elevated tone and expression. In line 15 read "still is nature's priest" with increased force and elevation of feeling. Read the last two lines in lower pitch, and with sadder expression. Give "man" and "die away" emphasis and lengthened time; pause at "fade," and read the remaining words with an expression of mournfulness.

Stanza 6.—This stanza, expressive of the passage from the "vision splendid" to the stern realities of life, must be read in quieter and softer tones, with less modulation than the preceding stanza, but with an expression of tenderness. Lines 7 and 8, from "glories" to the end, may be read with more warmth, and with swelling emphasis on "glories," and "imperial palace."

Stanza 7 is in the spirit of Shakespeare's "Seven Ages of Man," and requires the same varied expression, in harmony with the characters and events pictured. The first nine lines are light and cheerful in tone, and should be read in the higher pitch suggested above, and with that radical stress which gives to the delivery a gay and animated expression. Read line 10 in lower pitch, slowly and solemnly, and the remainder of the stanza with quiet expression.

Stanza 8.—This splendid apostrophe to childhood demands the best orotund quality of voice for its delivery. The inflections of the monotone character must give the reading the music of a chant or a recitative: but the reader must be careful that it is reading and not singing. The expression demands exalted fervor, marked by such reverence as will distinguish the fervor from mere passion. Read "Thou," and all its appositives that follow, higher and with greater force than the qualifying clauses. The difference of pitch must vary only between a tone and a semitone. Each vocative should have the rising inflection, as "thou," "philosopher," etc., and the terminating word of each subordinate clause may end with a monotone or a rising inflection, but the final word of the series, "height," line 15, must have a decided rising inflection to mark the dependence of the entire apostrophe on the clause that follows, and with a longer pause to mark the rhetorical divisions. Read the last three lines lower, slower, and more solemnly.

Stanza 9.—The fervor must be resumed in the first four lines, which, being exclamatory, are pervaded by the rising inflection, with which they terminate. Give emphasis to "joy," "embers," "live"; also to "remembers," and "fugitive." Line 6: read "henediction" with great warmth. In the succeeding lines, as far as "praise," give rising inflections to "blest," and to each negative object, as "delight," "liberty," &c., as far as "praise." From line 13 the expression is solemn but warm, the pitch of voice

deeper, and the inflections generally falling, unless otherwise sanctioned by the dependence of the clauses. The words expressive of the immortal intimations—"questionings," "misgivings," "high instincts," &c.—take swelling and solemn emphasis. Lines 26 and 27: "moments" demands emphasis, with downward inflection, and "eternal silence," which is antithetical, takes emphasis and rising inflection. The clauses that follow, as far as "destroy," are to be read with greater force. The remainder of the verse must be read in lofty, swelling tones of full orotund quality. The passage is of the sublimest character, and should be rendered with adequate expression.

Stanza 10.—Read the first seven lines in higher pitch, and with animation. Note that lines 4, 5, 6, 7, and 12 to 18 are in trochaic metre. These lines should be read in that measure, and not as suggested for line 5, in stanza 4, which is irregular. As lines 8 to 11 refer to the remaining clauses, and are negative in form and nature, they end with a rising inflection, and are pervaded by it. They should also be read in lower pitch than the succeeding clauses. Give greater emphasis to lines 12 and 13, especially to "grieve not," "strength," and "remain behind"; also to "primal sympathy," "soothing thoughts," and "suffering," in lines 14, 16, and 17. Read line 18 in loftier and more swelling tone, and slightly subdue that expression on the last line.

Stanza 11.—Greater fervor again marks this verse; but as it is cheerful and hopeful, the modulation is higher, and the rising inflections prevail. The last two lines should be read with greater calmness and dignity.

THE BATTLE OF LÜTZEN.¹

Goldwin Smith was born in 1823, at Reading, England, where his father was a physician. He was educated at Eton and Oxford, taking his degree of B.A. in 1845, with distinguished honors in classics. Two years later he was called to the bar at Lincoln's Inn, but he never practised his profession. He acted as assistant-secretary to the first, and as secretary to the second, commission appointed to inquire into the condition of Oxford University, and was appointed a member of the education commission of 1859. In 1858 he was selected to fill the Modern History Chair in Oxford, and signalized his accession to it by a series of lectures, since republished, on "The Study of History." His strongly expressed opinions provoked a reply from the *Westminster Review*, and to this Mr. Smith responded in letters to the *London Daily News*. In 1868, after resigning his position in Oxford, he was appointed Professor of English and Constitutional History in Cornell University, New York, and during the greater part of the time which has since elapsed he has resided in Toronto, spending a portion of each year at Ithaca, where Cornell is located. In 1867, appeared the series of lectures entitled "Three English Statesmen, Pym, Cromwell, and Pitt," which, after his "Lectures on the Study of History," is his most important historical work. Amongst his other literary productions is his *Life of Cowper* which forms one of the series of "English Men of Letters." Though he has written much, and on a great variety of topics, he has done comparatively little work in permanent form. During the greater part of his residence in Toronto he has been a contributor to Canadian

and English journals, and for some time he conducted a monthly magazine entitled the *Bystander*, which had a well defined and influential position amongst the organs of opinion of the day. Mr. Smith stands in the very front rank of writers of the English language, and is one of the very few whose diction approaches perfection. He is never to be caught in the use of a slipshod expression, and he never has the appearance of sacrificing either truth or sense for the sake of form. He carries easily the weight of erudition that may fairly be described as encyclopedic, and has it always at command when he wishes to illuminate his theme by an apt illustration or a suggestive allusion. His tendency is towards compression rather than elaboration, and therefore those are in the best position to appreciate what he says who know most about the subject-matter in hand. The keenest regret the reader feels is that the writer, instead of publishing so much that is of necessity ephemeral, has not devoted more of his life to the production of some great work which posterity would not willingly let die.

To save Saxony, Gustavus left Bavaria half conquered.² As he hurried to the rescue, the people on his line of march knelt to kiss the hem of his garment, the sheath of his delivering sword, and could scarcely be prevented from adoring him as a god.³ His religious spirit was filled with a presentiment that the idol

¹ These passages are extracted from an historical essay entitled "The Great Duel of the Seventeenth Century," in which Mr. Smith gives a graphic description and a valuable estimate of the causes, progress, and results of the "Thirty Years' War," of which the battle of Lützen was a brief episode. In point of form the paper is as near perfection as any summarised account of such an important epoch can be, and it is less open to exception on the ground of prejudice or partiality than historical pamphlets usually are. All students of modern history will benefit by its attentive perusal.

² Ferdinand of Austria, king of Bohemia, having attempted to restrict the religious liberties of his Protestant subjects, the latter rose in rebellion and raised to the throne the Elector Palatine, Frederick, son-in-law of James I. of England. Ferdinand about the same time (1619) became Emperor of Germany, and the struggle speedily resolved itself into a general war between a German Protestant "Union" and a German Catholic "League," the former supported by France and the Scandinavian nations, and the latter by Spain. The Imperial commander was Wallenstein, while Tilly was the general of the League. On the side of the Union there was no military commander of eminence until 1830, when Gustavus Adolphus, provoked by the insults and menaced by the policy of the Emperor, placed himself at the head of the Protestant allies. By a series of brilliant military achievements he reduced the League to a position of extreme peril. Wallenstein had been for some reason removed from his command. Tilly had been defeated by Gustavus at Leipsic in 1831 and again in 1832 on the Lech, where he was borne from the battle-field to die. Wallenstein was at once recalled, and at the head of a large army he for the first time encountered Gustavus. For months the latter lay in an entrenched position near Nuremberg, till he was compelled by famine and disease to attack Wallenstein's camp. The result was little more than a drawn battle, the balance of disaster being against Gustavus, who withdrew into Bavaria, while Wallenstein went to join Pappenheim in Saxony. The strategy of the Imperial general compelled Gustavus to follow him, and the rival forces met soon afterwards at Lützen.

³ Gustavus Adolphus is one of the most attractive characters of all history, and Mr. Smith, who is no mere hero worshipper, has in his essay done him full justice. To quote his own words: "Gustavus was the son of that Gustavus Vasa who had broken at once the bonds of Denmark and of Rome, and had made Sweden independent and Lutheran. He was the son of that Charles Vasa who had defeated the counter-reformation. Devoted from his childhood to the Protestant cause; hardly trained in a

in which they trusted would be soon laid low.⁴ On the 14th of November he was leaving a strongly entrenched camp, at Naumberg, where, the Imperialists fancied, the season being so far advanced, he intended to remain, when news reached his ear like the sight which struck Wellington's eye as it ranged over Marmont's army on the morning of Salamanca.⁵ The impetuous Pappenheim, ever anxious for separate command, had persuaded an Imperial council of war to detach him with a large force against Halle.⁶ The rest of the Imperialists, under Wallenstein, were quartered in the villages around Lützen,⁷ close within the king's reach, and unaware of his approach. "The Lord," cried Gustavus, "has delivered him into my hand," and at once he swooped upon his prey.

country where even the palace was the abode of thrift and self-denial; his mind enlarged by a liberal education, in regard for which, amidst her poverty, as in the general character and habits of her people, his Sweden greatly resembled Scotland; his imagination stimulated by the wild scenery, the dark forests, the starry nights of Scandinavia; gitted by nature both in mind and body; the young king had already shown himself a hero. * * * The best of his military innovations were discipline and religion. His discipline redeemed the war from savagery, and made it again, so far as war in that iron age could be, a school of humanity and self-control. In religion he was not himself an ascetic saint * but he was devout and he inspired his army with devotion."

⁴ Presentiments, gloomy and the reverse, form an interesting subject of investigation. The greatest men have been most subject to them, and it would be hard to say to what extent the history of the world has been affected by the faith placed in them by men like Cæsar, Gustavus, Wallenstein, Clive, and Napoleon.

⁵ The battle of Salamanca was fought between these two great generals on the 22nd of July, 1812. The strategy displayed while they were watching each other for a few days previous to the battle has rendered it one of the most famous in history. The incident referred to in the text is a movement made by Marmont, who threw forward his left wing in the hope of dislodging the British right. The French left, unsupported by the centre, was speedily routed, and the centre, as it came up, shared the same fate, while the rest of the army was thrown into confusion by a general attack. The above comparison of things apparently so dissimilar—a movement heard of with one seen, the mistake made by Marmont in merely altering his array with the mistake made by Wallenstein in allowing Pappenheim to draw off part of his army—is characteristic of a master in the rhetorical art.

⁶ One of the difficulties which hampered Wallenstein was the Emperor's want of confidence. He was recalled only because he could not be dispensed with, and was never fully master of the situation.

⁷ Lützen is a little Saxon village lying a few miles west of Leipsic, and south of Halle. Naumberg lies a short distance west of Lützen. The latter is, in spite of its insignificance in other respects, one of the most famous battle-fields of history. Near the spot occupied by the armies of Gustavus and Wallenstein in 1632, was fought in May, 1813, the great battle in which Napoleon Bonaparte won a hard-earned victory over the allied armies of Russia and Prussia. Lützen stands in the midst of historical battle-grounds. A short distance to the east, near Leipsic, Gustavus defeated Tilly on the plain of Breitenfeld in 1631; on the same spot, in 1642, Torstenson, a lieutenant of Gustavus, defeated the Archduke Leopold and General Piccolomini; and near the same place was fought in October, 1813, the three-days battle, as the result of which Napoleon was exiled to Elba. Not far from Lützen lies Rossbach, where, in 1757, Frederick the Great defeated the combined French and Austrian armies.

"Break up and march with every man and gun. The enemy is advancing hither. He is already at the pass by the hollow road."⁸ So wrote Wallenstein to Pappenheim. The letter is still preserved, stained with Pappenheim's life-blood.⁹ But in that mortal race, Pappenheim stood no chance. Halle was a long day's march off, and the troopers, whom Pappenheim could lead gallantly but could not control, after taking the town had dispersed to plunder. Yet the Swede's great opportunity was lost. Lützen, though in sight, proved not so near as flattering guides and eager eyes had made it. The deep-banked Rippach, its bridge all too narrow for the impetuous columns, the roads heavy from rain, delayed the march. A skirmish with some Imperial cavalry under Isolani wasted minutes when minutes were years;¹⁰ and the short November day was at an end when the Swede reached the plain of Lützen.

No military advantage marks the spot where the storm overtook the Duke of Friedland.¹¹ He was caught like a traveller in a tempest on a shelterless plain, and had nothing for it but to bide the brunt.¹² What could be done with ditches, two wind-mills, a mud wall, a small canal, he did, moving from point to

⁸ The abrupt transition from one paragraph here to the other brings out strongly the contrast between the impetuosity of the Swedish king's movement and the consternation with which it filled the usually self-controlled Wallenstein.

⁹ Mr. Smith elsewhere calls Pappenheim the "Dundee of the Thirty Years' War"; to call him its "Prince Rupert" would perhaps be more appropriate; see notes on "Marston Moor," pp. 114-118. He was a dashing cavalry officer, always getting his commander into trouble by his restless impetuosity, and always risking his life in the effort to retrieve the blunders of which he was the cause. He is said to have prompted the assault on Magdeburg, the darkest stain on Tilly's escutcheon, and to have involved the same commander, against his own better judgment, in the disastrous battle of Breitenfeld. He was mortally wounded in the last charge at Lützen, and died a few hours afterward at Leipsic, his countenance wearing a smile after he heard that Gustavus Adolphus, the "mortal enemy of the Catholic faith," had died before him.

¹⁰ What is the rhetorical figure here?

¹¹ Wallenstein, though of noble birth in Bohemia, was in early life poor. He acquired a large fortune partly by a bequest from a wealthy uncle, partly by his marriage with an aged and wealthy widow, and partly by favors bestowed on him by the Emperor, Ferdinand II., who conferred upon him in 1623, as a reward for military services, the title of Duke of Friedland. The duchies of Sagan and Mecklenburg were his reward for the part he took in annihilating at a later period the power of Denmark.

¹² Distinguish between the metaphor and the simile in these two sentences. To "bide the brunt" means literally to "await the onset." The word "bide," from the Anglo-Saxon *bidan* with the same meaning, was common in old English, and is still in ordinary use in Scottish; "abide" is the same word, with the Anglo-Saxon prefix; "Brunt" is of Scandinavian origin, and seems to be connected radically with the verb "burn," the idea of heat having partly given way to that of shock, or speed; it also is

point during the long night; and before morning all his troops, except Pappenheim's division, had come in and were in line.

When the morning broke, a heavy fog lay on the ground.¹³ Historians have not failed to remark that there is a sympathy in things, and that the day was loath to dawn which was to be the last day of Gustavus.¹⁴ But if Nature sympathized with Gustavus, she chose a bad mode for showing her sympathy, for, while the fog prevented the Swedes from advancing, part of Pappenheim's corps arrived. After prayers, the king and all his army sang Luther's hymn, "Our God is a strong tower"¹⁵—the Marseillaise of the militant Reformation.¹⁶ Then Gustavus mounted his horse, and addressed the different divisions, adjuring them by their victorious name, by the memory of the Breitenfeld,¹⁷ by the great cause whose issue hung upon their swords, to fight well for that cause, for their country, and their God. His heart was uplifted at Lützen, with that Hebrew fervor which uplifted the heart of Cromwell at Dunbar.¹⁸ Old wounds made it irksome to him to wear a cuirass. "God," he said, "shall be my armor this day."

Wallenstein has been much belied if he thought of anything that morning more religious than the order of battle, which has been preserved, drawn up by his own hand, and in which his

much more common in modern Scottish than in modern English, though it was very common in early English.

¹³ Mr. Smith makes a very effective allusion to this fog at the close of the paper: "When Gustavus broke the Imperial line at Lützen, Luther and Loyola might have turned in their graves. Luther had still two centuries and a half to wait; so much difference in the course of history, in spite of all our philosophies and our general laws, may be made by an arrow shot at a venture, a wandering pestilence, a random bullet, a wreath of mist lingering on one of the world's battle-fields."

¹⁴ The subject of fatalistic "sympathy," like that of fatalistic "presentiment" (see Note 4), is well worthy of investigation.

¹⁵ Luther's hymn, here referred to, is his paraphrase of Psalm xli., beginning "Ein feste Burg ist unser Gott." He composed this celebrated lyric in 1529, and it speedily became the Reformation war-song. There are several English versions of it—one by Carlyle.

¹⁶ The expression "militant Reformation" has reference to the fact that the religious movement inaugurated by Luther was both supported and opposed by force of arms. Most of the wars of Charles V.'s reign, and of the whole period down to the peace of Westphalia in 1848, were due to this cause. The Marseillaise was the popular song of the French Revolution. What is the figure of speech here?

¹⁷ See Note 7 above.

¹⁸ The battle of Dunbar was fought between Cromwell and the Scottish general

troops seen are still formed in heavy masses, in contrast to the lighter formations of Gustavus. He was carried down his lines in a litter, being crippled by gout, which the surgeons of that day had tried to cure by cutting into the flesh. But when the action began, he placed his mangled foot in a stirrup lined with silk, and mounted the small charger, the skin of which is still shown in the deserted palace of his pride.¹⁹ We may be sure that confidence sat undisturbed upon his brow; but in his heart he must have felt that, though he had brave men around him, the Swedes, fighting for their cause under their king, were more than men; and that in the balance of battle, then held out, his scale had kicked the beam.²⁰ There can hardly be a harder trial²¹ for human fortitude than to command in a great action on the weaker side. Villeneuve was a brave man, though an unfortunate admiral; but he owned that his heart sank within him at Trafalgar when he saw Nelson bearing down.

"God with us," was the Swedish battle-cry.²² On the other side the words "Jesu-Maria" passed around, as twenty-five thousand of the most godless and lawless ruffians the world ever saw stood to the arms which they had imbrued in the blood not of soldiers only, but of women and children of captured towns. Doubtless many a wild Walloon and savage Croat, many a

Leslie, in 1650. The battle-cry of Cromwell's men was the Hebrew expression, "The Lord of Hosts," and the victory was celebrated on the field by the singing of the 117th Psalm.

¹⁹ Wallenstein's palace at Prague was regal in its magnificence. In it he lived during his enforced retirement, surrounded by barons, knights, and officers of his army, gloomy and taciturn in his manner, mysterious in his movements, and intently watching the progress made by Gustavus against the League. Mr. Smith shows, in the present essay, that he is attracted by the somewhat eccentric grandeur of Wallenstein; he shows it still more clearly by the analysis he gives of his character in his lecture "On Some Supposed Consequences of the Doctrine of Historical Progress." After setting aside Wallenstein's "irregularity," his "reserve and loneliness," his "intellectual power," and his "violence and unscrupulousness," none of which are proper subjects of moral admiration, he finds remaining "the majesty of his character, crowned by his proud and silent death." "This majesty," he adds, "was produced by sacrificing the lower and meaner appetites and passions—above all, the passion of fear—to a moral ideal, which, such as it was, Wallenstein struggled to attain." For a still more idealized Wallenstein, see Schiller's dramas and his "Thirty Years' War."

²⁰ Point out and explain all the figures of speech in this sentence.

²¹ Alliteration frequently improves the form of expression; here it is rather a defect.

²² Compare the Puritan battle-cry at Dunbar; see Note 18. The "Covenant" was the watchword of the Scottish army on the same occasion.

fierce Spaniard and cruel Italian, who had butchered and tortured at Magdeburg, was here come to bite the dust.²³ These men were children of the camp and the battle-field, long familiar with every form of death, yet, had they known what a day was now before them, they might have felt like a recruit on the morning of his first field. Some were afterwards broken²⁴ or beheaded for misconduct before the enemy; others earned rich rewards; most paid, like men of honor, the price for which they were allowed to glut every lust and revel in every kind of crime.

At nine the sky began to clear; straggling shots told that the armies were catching sight of each other, and a red glare broke the mist, where the Imperialists had set fire to Lützen to cover their right. At ten Gustavus placed himself at the head of his cavalry. War has now changed; and the telescope is the general's sword.²⁵ Yet we cannot help feeling that the gallant king, who cast in his own life with the lives of the peasants he had drawn from their Swedish homes, is a nobler figure than the great Emperor who, on the same plains, two centuries afterwards, ordered to their death the masses of youthful valor sent by a ruthless conscription to feed the vanity of a heart of clay.²⁶

²³ This description of Wallenstein's army is not overdrawn. When, after the death of Tilly, he was recalled by the Emperor, he appeared in an incredibly short space of time at the head of 50,000 mercenaries, who served him chiefly for the sake of sharing in the plunder on which his armies subsisted. The Walloons are supposed to be a remnant of the old Belgic race described by Cæsar in his "Commentaries." Their *habitat* is Luxemburg, and the adjacent portions of Belgium and France. There are two millions of them in Belgium alone, and they constitute a well-defined and very influential element in the population of that country. The Belgian revolution was the work chiefly of the Walloon districts, and the most eminent Belgian statesmen of modern times have been of Walloon descent. The name is closely related to *Galli*, the Latin for Gaels, or Gauls, and also to "Welsh" and "Wallachians." All these races were of Celtic origin, the Walloons being, however, Romanized, and using a Romance patois. The term "Croats" is here a military rather than an ethnical designation. The Croats were famous soldiers in those days, but the so-called Croat regiments were light cavalry troops made up of Magyars and other races of eastern Europe, as well as Croations. Magdeburg, one of the German Protestant strongholds, was taken and sacked by Tilly and Pappenheim, with the most horrid cruelties, in May, 1631. What is the figure in "bite the dust"?

²⁴ "On the wheel"; a common, but most inhuman, punishment of that time.

²⁵ What is the figure of speech? The change referred to is too important to be passed over in the study of the extract, but too comprehensive to be discussed in a foot-note.

²⁶ What is the figure of speech? The emperor referred to is Napoleon Bonaparte, who was not, as might be inferred from this sentence, deficient in personal courage. The nobility of the "figure" of Gustavus, in contrast with that of Napoleon, depends on the character and mission of each. See Note 7.

The Swedes, after the manner of war in that fierce and hardy age, fell at once with their main force on the whole of the Imperial line. On the left, after a hard and murderous struggle, they gained ground and took the enemy's guns. But on the right the Imperialists held firm, and, while Gustavus was carrying victory with him to that quarter, Wallenstein restored the day upon the right.²⁷ Again Gustavus hurried to that part of the field. Again the Imperialists gave way, and Gustavus, uncovering his head, thanked God for his victory. At this moment, it seems, the mist returned. The Swedes were confused and lost their advantage. A horse, too well known, ran riderless down their line; and when their cavalry next advanced, they found the stripped and mangled body of their king. According to the most credible witnesses, Gustavus, who had galloped forward to see how his advantage might be best followed up, got too near the enemy, was shot first in the arm, and then in the back, and fell from his horse. A party of Imperial cuirassiers came up, and learning from the wounded man himself who he was, finished the work of death. They then stripped the body for proofs of their great enemy's fate and relics of the mighty slain. Dark reports of treason were spread abroad, and one of these reports followed the Duke of Saxe-Lauenburg, who was with Gustavus that day, through his questionable life to his unhappy end. In those times a great man could scarcely die without suspicion of foul play, and in all times men are unwilling to believe that a life on which the destiny of a cause or a nation hangs can be swept away by the blind indiscriminate band of common death.²⁸

²⁷ The first "right" in this sentence is that of Gustavus; the second is that of Wallenstein himself, which was, of course, the left of the Swedes.

²⁸ There does not appear to be good ground for suspecting any one of foul play in connection with the death of Gustavus. It was one of those incidents which, as Mr. Smith points out in his first lecture "On the Study of History," help to make a science of history, in the ordinary sense of the term "science," an impossibility: "Accidents, too, mere accidents—the bullet which struck Gustavus on the field of Lützen, the chance by which the Russian lancers missed Napoleon in the churchyard of Eylau, the chance which stopped Louis XVI. in his flight at Varennes and carried him back to the guillotine—turn the course of history as well as of life, and baffle to that extent all law, all tendency, all prevision."

Gustavus dead, the first thought of his officers was retreat; and that thought was his best eulogy.²⁹ Their second thought was revenge. Yet so great was the discouragement, that one Swedish colonel refused to advance, and Bernard of Saxe-Weimar cut him down with his own hand.³⁰ Again the struggle began, and with all the morning's fury. Wallenstein had used his reprieve well. He knew that his great antagonist was dead, and that he was now the master spirit on the field. And with friendly night near, and victory within his grasp, he directed in person the most desperate combats, prodigal of the life on which, according to his enemies, his treasonable projects hung. Yet the day was again going against him, when the remainder of Pappenheim's corps arrived, and the road was once more opened to victory by a charge which cost Pappenheim his own life.³¹ The carnage had been fearful on both sides, and as fearful was the exhaustion. For six hours almost every man in both armies had borne the excitement of mortal combat with pike and sword;³² and four times that excitement had been strained by general charges to its highest pitch. The Imperialists held their ground, but confused and shattered, their constancy sustained only by that commanding presence which still moved along their lines, unhurt, though grazed and even marked by the storm of death through which he rode.³³ Just as the sun

²⁹ This was equivalent to a confession that, without their king, they could not win a victory.

³⁰ Bernard, Duke of Saxe-Weimar, was, after Tilly, Wallenstein, and Gustavus, the most prominent military figure of the "Thirty Years' War," until Condé appeared on the scene. He was only fifteen when the war commenced, and four years afterwards he distinguished himself at the battle of Wimpfen. He served under Gustavus, until the death of the latter, and after that event he took command of the army, and followed up the victory. He was defeated at Nordlingen, in 1634, by Ferdinand in person; but he kept up, for four years later, till his untimely death, a series of brilliant military movements against the empire. His death is supposed to have been caused by poison.

³¹ See Note 9.

³² The combination of gun and bayonet had not, if invented at all, become generally known in 1632. See Note 13, p. 262.

³³ Wallenstein was calmest and most self-controlled in the hour of action. His fatalism rendered him insensible to personal danger, except in so far as his death was likely to interfere with his plans. Mr. Smith has, in another part of this essay, related that when the hired assassin rushed up to him, halberd in hand, crying out: "Villain, you are to die," the great man, "true to his majesty, spread out his arms, received the weapon in his breast, and fell dead without a word."

was setting, the Swedes made the supreme effort which heroism alone can make. Then Wallenstein gave the signal for retreat, welcome to the bravest; and, as darkness fell upon the field, the shattered masses of the Imperialists drew off slowly and sullenly into the gloom. Slowly and sullenly they drew off,³⁴ leaving nothing to the victor except some guns of position; but they had not gone far when they fell into the disorganization of defeat.

The judgment of a cause by battle is dreadful. Dreadful it must have seemed to all who were within sight or hearing of the field of Lützen when the battle was over. But it is not altogether irrational and blind. Providence does not visibly interpose in favor of the right. The stars in their courses do not now fight for the good cause. At Lützen they fought against it. But the good cause is its own star. The strength given to the spirit of the Swedes by religious enthusiasm, the strength given to their bodies by the comparative purity of their lives, enabled them, when the bravest and hardest of ruffians were exhausted in spirit and body, to make the last effort which won the day.³⁵

*Te Deum*³⁶ was sung at Vienna and Madrid, and with good reason. For Vienna and Madrid the death of Gustavus was better than any victory. For humanity, if the interests of humanity were not those of Vienna and Madrid, it was worse than any defeat.³⁷ But for Gustavus himself, was it good to die

³⁴ What is the figure of speech in the preceding two lines? On the application of "sullenly" to an army, compare "Lines on the Burial of Sir John Moore," stanza 7: see Fourth Reader, p. 275.

³⁵ During the Middle Ages the trial by battle of private causes between members of the nobility was not only common but legal under the feudal jurisprudence of France, Spain, and Germany. The line of thought here is, that though such a mode of arbitrament is dreadful, and though Providence does not always visibly interpose to help the right, still the good cause generally assists its own supporters to win in the long run. On "the stars in their courses," see Judges v. 20.

³⁶ The words *Te Deum Laudamus*—equivalent to "We praise Thee, O God"—are the opening words of a Christian hymn in Latin of ancient date and uncertain authorship. It is usually ascribed to St. Ambrose, who is said to have expressed by it his exultation on the occasion of the baptism of St. Augustine, but its production is probably much more ancient. From the frequency with which this hymn has always been employed in the services of the Roman Catholic Church to express feelings of triumph and thanksgiving, the words *Te Deum* have come to mean a thanksgiving service.

³⁷ What is the figure of rhetoric in the repetition of "Vienna and Madrid"?

glorious and stainless, but before his hour? Triumph and empire, it is said, might have corrupted the soul which up to that time had been so pure and true. It was, perhaps, well for him that he was saved from temptation. A deeper morality replies, that what was bad for Gustavus' cause and for his kind, could not be good for Gustavus; and that whether he was to stand or fall in the hour of temptation, he had better have lived his time and done his work. We, with our small philosophy, can make allowance for the greater dangers of the higher sphere; and shall we arrogate to ourselves a larger judgment and ampler sympathies than we allow to God?³⁸ Yet Gustavus was happy. Among soldiers and statesmen, if there is a greater, there is hardly a purer name.³⁹ He had won not only honor, but love, and the friend and comrade was as much bewailed as the deliverer and the king. In him his Sweden appeared for the first and last time with true glory on the scene of universal history. In him the spirit of the famous house of Vasa rose to the first heroic height. It was soon to mount to madness in Christina and Charles XII.⁴⁰

Goldwin Smith.

* 38 Compare with the view here taken of Providential events, the optimistic philosophy of Pope's "Essay on Man."

39 In combination of military ability and statesmanlike views with purity of life and motive, Gustavus suggests a comparison with George Washington.

40 On the name "Vasa," see Note 3. "Christina" was the daughter of Gustavus Adolphus, and was only six years old at her father's death. During her minority she was under the guardianship of Chancellor Oxenstiern, but she assumed the functions of royalty in 1644, and in 1650 was crowned under the title of "king." For four years she governed with vigor and popularity, but in 1654, becoming weary of the position, she abdicated in favor of her cousin, Charles Gustavus. After a restless life, spent chiefly in Brussels, Paris, and Rome, she died at the last named city in 1689. Her conduct amply justifies the remark in the text, and the same statement holds good of Charles XII. A statesman of ability and a soldier of genius, he ruined himself and almost ruined his country by self-willed obstinacy, which was to all appearance the result of insanity. He ascended the throne in 1697, at the age of fifteen, and was killed by a musket-bullet in 1718, while besieging a small Norwegian town.

THE VISION OF SIR LAUNFAL.¹

James Russell Lowell was born at Cambridge, Massachusetts, in 1819. His education was acquired in his native city, and in 1838 he graduated in arts in Harvard College, under whose shadow he was born. He became known as a poet while attending college, but his real *début* in that capacity was made when in 1841 he published his first collection of poems, entitled "A Year's Life." From that year down to 1869 he sent forth from time to time successive collections of new poems, and in the following two years he published his two unique prose volumes, "Among My Books" and "My Study Windows." In 1855 he succeeded his friend and teacher, Longfellow, in the chair of modern languages and belles-lettres at Harvard. From 1857 to 1862 he was editor of the *Atlantic Monthly*, and from 1863 to 1872, of the *North American Review*. In 1877 he entered the diplomatic service of the United States by accepting the position of Minister to Spain, and more recently he has worthily represented his native country at the British court. Lowell stands in the front rank of American poets, and though his writings are not so generally read as those of Longfellow, they possess qualities which will tend to make their popularity more enduring. He is best known as a humorist by the celebrated "Biglow Papers," in the so-called Yankee dialect, but he is equally felicitous in his treatment of serious and even of spiritual subjects.

PART FIRST

1. 'My golden spurs now bring to me,
And bring to me my richest mail,

¹ Mr. Lowell, in a note to the poem entitled "The Vision of Sir Launfal," speaks of its "slight plot." It consists, in its entirety, of the two "parts" here given, and two "preludes," one to each part. As the preludes are not essential to the understanding of the "vision," they are here omitted, but they are themselves well worthy of study as poems of great intrinsic value. The opening lines of the prelude to Part I. may be compared with the opening lines of "The Lost Chord," p. 89:

Over his keys the musing organist,
Beginning doubtfully and far away,
First lets his fingers wander as they list,
And builds a bridge from Dreamland for his lay:
Then, as the touch of his loved instrument
Gives hope and fervor, nearer draws his theme,
First guessed by faint auroral flushes sent
Along the wavering vista of his dream.

In evident allusion to the fifth stanza of Wordsworth's ode, p. 290, he continues:

Not only around our infancy
Doth heaven with all its splendors lie
Daily, with souls that cringe and plot,
We Sinais climb, and know it not.
Over our manhood bend the skies;
Against our fallen and traitor lives
The great winds utter prophecies;
With one faint heart the mountain strives,

For to-morrow I go over land and sea
 In search of the Holy Grail ;²
 Shall never a bed for me be spread,
 Nor shall a pillow be under my head,
 Till I begin my vow to keep ;
 Here on the rushes will I sleep,
 And perchance there may come a vision true
 Ere day create the world anew.³
 Slowly Sir Launfal's eyes grew dim,
 Slumber fell like a cloud on him.
 And into his soul the vision flew⁴

2. The crows flapped over by twos and threes,
 In the pool drowsed the cattle up to their knees,
 The little birds sang as if it were
 The one day of summer in all the year,⁵

Its arms outstretched, the druid wood
 Waits with its benediction ;
 And to our age's drowsy blood
 Still shouts th' inspiring sea.

The rest of the prelude is chiefly a fine description of a day in June, a season which suggests to Sir Launfal the "keeping of his vow."

2 The "Holy Grail" is the name given in the mediæval romances to the cup out of which Christ was said to have partaken of the Last Supper with his disciples on the eve of his crucifixion. It was fabled to have been brought to England by Joseph of Arimathea, and kept there by his descendants. Chastity in thought, word, and deed on the part of its guardian were an indispensable condition of its safety, and one of them having violated this condition it disappeared. In the time and court of King Arthur, the "quest of the Holy Grail" was a favorite enterprise amongst his knights, one of whom, *Sir Galahad*, was finally successful. Mr. Lowell, in the note above referred to, calls attention to the fact that, with a poet's privilege, he has "enlarged the circle of competition in such a manner as to include, not only other persons than the heroes of the Round Table, but also a period of time subsequent to the date of King Arthur's reign." In other words, *Sir Launfal* is not, like *Sir Galahad*, a knight of the "Round Table," but a more modern English lord. The etymology of the word "Grail" has been much disputed, but it may be accepted as finally settled by the researches of Mr. Skeat, who derives it through the French from the low Latin *gradale*, a dish. The old form, *San Greal*, a holy dish, was purposely, at an early period, changed into *sang real*, which actually means "royal blood," though it was held to mean "real blood." It was originally applied to the dish in which Joseph of Arimathea was said to have collected the blood of Christ, but was subsequently used to signify the cup which held the wine at the Last Supper.

³ What is the syntactical figure in the fifth line? The "vow," in the seventh line, is to find the "Holy Grail." Notice the poetical diction and form of the tenth line.†

⁴ The remaining stanzas of the first part, and all but the last two stanzas of the second part, are descriptive of this vision.

⁵ With this description compare that of a June day in stanza 3 of the prelude, and with this line the first two of that stanza :

And what is so rare as a day in June?
 Then, if ever, come perfect days.

And the very leaves seemed to sing on the trees.
 The castle alone in the landscape lay
 Like an outpost of winter, dull and gray ;
 'Twas the proudest hall in the North Countree,
 And never its gates might opened be,
 Save to lord or lady of high degree ;
 Summer besieged it on every side,
 But the churlish stone her assaults defied :
 She could not scale the chilly wall,
 Though round it for leagues her pavilions tall
 Stretched left and right,
 Over the hills and out of sight ;
 Green and broad was every tent,
 And out of each a murmur went
 Till the breeze fell off at night.⁶

3. The drawbridge dropped with a surly clang,
 And through the dark arch a charger sprang,
 Bearing Sir Launfal, the maiden knight,
 In his gilded mail that flamed so bright
 It seemed the dark castle had gathered all
 Those shafts the fierce sun had shot over its wall
 In his siege of three hundred summers long,
 And, binding them all in one blazing sheaf,
 Had cast them forth ; so young and strong,
 And lightsome as a locust-leaf,
 Sir Launfal flashed forth in his unscarred mail,
 To seek in all climes for the Holy Grail.⁷

The verb "drowse" is not itself found in early English, though it is undoubtedly derived from the Anglo-Saxon *drusan*, to be sluggish. Milton uses the verb in "Paradise Lost," xi. 131, and viii. 259. The adjective "drowsy" is much more common than the verb.

⁶ Notice how the simile, which begins with the sixth line of the stanza, passes into metaphor and almost into allegory.

⁷ The description in this stanza of *Sir Launfal's* exit from his castle is extremely vivid and highly poetical. It involves both onomatopoeia and hyperbole. With "gilded mail" in the fourth line, compare "richest mail" in the second line of the

4. It was morning on hill, and stream, and tree,
 And morning in the young knight's heart ;
 Only the castle moodily
 Rebuffed the gift of the sunshine free,
 And gloomed by itself apart ;
 The season brimmed all other things up
 Full as the rain fills the pitcher-plant's cup.⁸
5. As Sir Launfal made morn through the darksome gate,⁹
 He was 'ware of a leper crouched by the same,¹⁰
 Who begged with his hand and moaned as he sate ;
 And a loathing over Sir Launfal came ;
 The sunshine went out of his soul with a thrill,
 The flesh 'neath his armour 'gan shrink and crawl,
 And midway its leap his heart stood still
 Like a frozen waterfall ;¹¹
 For this man so foul and bent of stature,
 Rasped harshly against his dainty nature,¹²

first stanza ; and with "unscarred" in the eleventh line compare the use of the same word in the fifth stanza of the prelude :

Who knows whither the clouds have fled ?

In the unscarred heaven they leave no wake.

On "lightsome" see Note 13, p. 237. The comparison with the leaf of the locust tree is an apt one. Compare the frequent allusion by poets to the restless leaf of the aspen, as in Scott's "Marmion," vi. 30 :

O woman ! in our hours of ease,
 Uncertain, coy, and hard to please,
 And variable as the shade
 By the light, quivering aspen made.

⁸ Point out all the figures of speech in this stanza. The verb "gloom" is derived from the Anglo-Saxon *glom*, twilight, which Skeat connects with the original of "glow," to shine. To "gloom," therefore, means to shine a little, while to "glow" means to shine brightly. This distinction is illustrated by the following, from Spenser's "Faerie Queene," Bk. I., canto i., stanza 14 :

His glistening armor made
 A little glooming light, much like a shade.

The term "gloaming," used very commonly in Scottish as a synonym for "twilight," is from the same root through the early English "glomang." Goldsmith, in line 363 of his "Deserted Village," uses "gloom" as a transitive verb

Good Heaven ! what sorrows gloom'd that parting day.

⁹ What is meant here by "made morn" ? On darksome, see Note 13, p. 237.

¹⁰ This whole line, and especially its ending, is far from perfect in form. The same remark holds good of the twelfth line in the first stanza.

¹¹ Distinguish between simile and metaphor in these lines.

¹² Compare *Hotspur's* description of the fop in "I Henry IV," Act I., sc. 3 :

And still he smil'd and talk'd
 And as the soldiers bore dead bodies by,
 He call'd them untaught knaves, unmannerly,

And seemed the one blot on the summer morn,—
So he tossed him a piece of gold in scorn.

6. The leper raised not the gold from the dust;¹³
 ' Better to me the poor man's crust,
 Better the blessing of the poor,
 Though I turn me empty from his door;
 That is no true alms which the hand can hold;
 He gives nothing but worthless gold
 Who gives from a sense of duty;
 But he who gives a slender mite,
 And gives to that which is out of sight,
 That thread of the all-sustaining Beauty
 Which runs through all and doth all unite,—¹⁴
 The hand cannot clasp the whole of his alms,
 The heart outstretches its eager palms,¹⁵
 For a god goes with it and makes it store
 To the soul that was starving in darkness before.'

PART SECOND.

1. There was never a leaf on bush or tree,
 The bare boughs rattled shudderingly;
 The river was dumb and could not speak,
 For the weaver Winter its shroud had spun,
 A single crow on the tree-top bleak
 From his shining feathers shed off the sun:
 Again it was morning, but shrunk and cold,
 As if her veins were sapless and old,

To bring a slovenly, unhandsome corse
 Between the wind and his nobility.

¹³ Note the contrast between the action of the knight and the dignified rebuke of the beggar.

¹⁴ Parse "he" in the eighth line. With the expression "all-sustaining beauty," compare the one so frequently used by philosophers to indicate the highest ideal of human excellence, "the true, the beautiful, and the good."

¹⁵ What is the figure of speech?

And she rose up decrepitley
For a last dim look at earth and sea.¹

2. Sir Launfal turned from his own hard gate,
For another heir in his earldom sate ;
An old, bent man, worn out and frail,
He came back from seeking the Holy Grail ;²
Little he recked of his earldom's loss,
No more on his surcoat was blazoned the cross,
But deep in his soul the sign he wore,
The badge of the suffering and the poor.³

3. Sir Launfal's raiment thin and spare
Was idle mail 'gainst the barbed air,
For it was just at the Christmas time ;
So he mused, as he sat, of a sunnier clime,
And sought for a shelter from cold and snow
In the light and warmth of long-ago ;⁴
He sees the snake-like caravan crawl
O'er the-edge of the desert, black and small,
Then nearer and nearer, till one by one,
He can count the camels in the sun,

¹ In *Sir Launfal's* "vision" the scene changes from summer to winter, and from youth to old age. The prelude to the second part contains a vivid description of a wintry storm, of a Christmas scene inside *Sir Launfal's* castle, and of the wretched plight of the old knight himself, who is turned away from his own gate by the voice of the seneschal:

And he sat in the gateway, and saw all night
The great hall-fire, so cheery and bold,
Through the window-slits of the castle old,
Build out its piers of ruddy light
Against the drift of the cold.

The first stanza is a condensed description of the wintry scene which is depicted more at length in the prelude. Contrast this stanza with the second of the first part, and point out the figures of speech. What is the force of "never" in the first line?

² By fine poetical art the author in these lines brings clearly before the mind both the length of time occupied by the search and the terrible worldly loss which it had entailed on the searcher.

³ In these lines is indicated the change which had come over his inner nature ; the outward emblem of his purpose has disappeared, leaving in its stead the influence of that purpose on his own spirit.

⁴ Parse "long-ago." The reference is to scenes he has passed through in the course of his search.

As over the red-hot sands they pass
 To where, in its slender necklace of grass,
 The little spring laughed and leapt in the shade,
 And with its own self like an infant played,
 And waved its signal of palms.⁵

4. 'For Christ's sweet sake, I beg an alms;—
 The happy camels may reach the spring,
 But Sir Launfal sees only the grewsome thing,
 The leper, lank as the rain-blanch'd bone,
 That cowers beside him, a thing as lone
 And white as the ice-isles of Northern seas
 In the desolate horror of his disease.⁶

5. And Sir Launfal said,—I behold in thee
 An image of Him who died on the tree;
 Thou also hast had thy crown of thorns,—
 Thou also hast had the world's buffets and scorns,—
 And to thy life were not denied
 The wounds in the hands, and feet, and side:
 Mild Mary's Son, acknowledge me;
 Behold, through him, I give to thee!

6. Then the soul of the leper stood up in his eyes
 And looked at Sir Launfal, and straightway he
 Remembered in what a haughtier guise
 He had flung an alms to leprosie,

⁵ The "palm" tree in the desert indicates to the traveller that water is to be found close by. Analyse the figures of speech. Lines 7-15 furnish an example of hypotyposis.

⁶ Compare the mode of asking alms in the first line of this stanza with the mode in the third line of stanza 5, first part. The voice and appearance of the leper banish the vision of the caravan and oasis. Note the strong similes. "Grewsome"—more frequently "gruesome"—is a common Scottish word, and is supposed to be of Scandinavian origin, the root being *gru*, horror or terror. Compare the German *grausam*.

⁷ *Sir Launfal* in the vision compares the lot of the leper with that of Christ, but does not yet identify him with the Saviour. Contrast the mode of giving alms here with the mode described in the first part, and compare this change with that referred to in Note 3 above.

When he girt his young life up in gilded mail
 And set forth in search of the Holy Grail.
 The heart within him was ashes and dust;
 He parted in twain his single crust,
 He broke the ice on the streamlet's brink,
 And gave the leper to eat and drink,
 'Twas a mouldy crust of coarse brown bread,
 'Twas water out of a wooden bowl,—
 Yet with fine wheaten bread was the leper fed,
 And 'twas red wine he drank with his thirsty soul.⁸

7. As Sir Launfal mused with a downcast face,
 A light shone round about the place :
 The leper no longer crouched at his side,
 But stood before him glorified,
 Shining and tall and fair and straight
 As the pillar that stood by the Beautiful Gate,—
 Himself the Gate whereby men can
 Enter the temple of God in Man.⁹

8. His words were shed softer than leaves from the pine,¹⁰
 And they fell on Sir Launfal as snows on the brine,
 Which mingle their softness and quiet in one
 With the shaggy unrest they float down upon :
 And the voice that was calmer than silence said :

⁸ In the fifth stanza the feeling expressed by the knight is one of benevolence in a general way; in the sixth it is the feeling of compassion for a particular case, his interest in which is increased by his humiliation at the recollection of his youthful fault. Contrast this stanza with the fifth of the first part. With the ninth and tenth lines compare Matt. x. 42.

⁹ Cf. John x. 7-9; xiv. 6. In the allegory of the knight's vision, the "leper" is Jesus Christ himself in disguise. Cf. Heb. xiii. 2.

¹⁰ The author's fondness for this tree is strikingly displayed in his beautiful poem, "The Growth of the Legend," in which he calls the pine "the mother of legends," and says of one of the latter :

It grew and grew,
 From the pine-trees gathering a sombre hue,
 Till it seems a mere murmur out of the vast
 Norwegian forests of the past;
 And it grew itself like a true Northern pine.

'Lo it is I, be not afraid!¹¹
 In many climes, without avail,
 Thou hast spent thy life for the Holy Grail;
 Behold it is here,—this cup which thou
 Didst fill at the streamlet for me but now;
 This crust is my body broken for thee,
 This water His blood that died on the tree.¹²
 The Holy Supper is kept indeed,
 In whatso we share with another's need;
 Not what we give, but what we share,—
 For the gift without the giver is bare;
 Who gives himself with his alms feeds three,—
 Himself, his hungering neighbour, and me.'¹³

9. Sir Launfal awoke as from a swoon:—¹⁴
 'The Grail in my castle here is found!
 Hang my idle armour up on the wall,
 Let it be the spider's banquet hall;
 He must be fenced with stronger mail
 Who would seek and find the Holy Grail.'
10. The castle gate stands open now,
 And the wanderer is welcome to the hall
 As the hangbird is to the elm-tree bough;
 No longer scowl the turrets tall,
 The Summer's long siege at last is o'er;
 When the first poor outcast went in at the door,
 She entered with him in disguise,
 And mastered the fortress by surprise;

¹¹ Matt. xiv. 27.

¹² Matt. xxvi. 26-28.

¹³ With the great virtue imputed here to the knight's simple act of benevolence, compare the character imputed to acts performed in the same uncalculating spirit in the account of the last judgment in Matt. xxv. 34-40.

¹⁴ This is a less common form of "swoon." Both are from the Anglo-Saxon verb *swoogan*, which means to move noisily, to sigh or sigh, and is applied to the wind. "Sough" is actually the modern representative of *swoogan* both etymologically and in meaning. Chaucer uses the form "swoun," and different passages in different editions of Shakespeare's plays have "swoun," "swound," "swoon," and "swoond."

There is no spot she loves so well on ground,
 She lingers and smiles there the whole year round.
 The meanest serf on Sir Launfal's land
 Has hall and bower at his command ;
 And there's no poor man in the North Countree
 But is lord of the earldom as much as he.¹⁵

Lowell.

HINTS FOR READING.

Part First.

Stanza 1.—Read the first eight lines with firmness and expulsive force ; but, tempered by the religious sentiment which prompts *Sir Launfal*, the force must not be loud, and towards the end of the stanza it changes into softer and more effusive quality. Read the simile in line 12 with increased softness and the last line with solemnity.

Stanza 2.—Read this stanza with slightly expulsive force. Read lines 3, 4, and 5 with increased warmth, but change to an expression of command and greater force on lines 6 to 10. The remainder of the stanza must be marked by an expression of sternness, in harmony with the description.

Stanza 3.—The expression should be similar to that of the last stanza, the force expulsive, and the reading dashing, with an air of indifference and defiance. In lines 1 and 2, read “surly clang” with imitative modulation, deep and harsh, and “charger sprang” with expulsive force. In the succeeding lines the expressions “flamed so bright,” “the fierce sun had shot,” “three hundred summers,” “blazing heat,” demand energy and warmth of delivery.

15 Contrast with this stanza the second of the first part. Point out all the figures of speech. With the “Vision of Sir Launfal” may profitably be compared Tennyson's beautiful poem, “Sir Galahad.” King Arthur's knight of that name is the finder of the Holy Grail, but what he finds is the sacred vessel itself. In a poem on the same subject by George Macdonald, the finale more closely resembles that of Lowell's “Vision,” as the following stanzas show :

“Through the wood, the sunny day
 Glimmered sweetly sad ;
 Through the wood his weary way
 Rode Sir Galahad.”

* * * *

“Galahad was in the night
 When man's hope is dumb.
 Galahad was in the night
 When God's wonders come.
 Wings he heard not floating by,
 Heard not voices fall,
 Yet he started with a cry—
 Saw the San Greal!”

* * * *

“But at last Sir Galahad
 Found it on a day,
 Took the Grail into his hand,
 Had the cup of joy,
 Carried it about the land
 Gladsome as a boy.”

* * * *

“When he died, with reverent care,
 Opened they his vest,
 Seeking for the cup he bare,
 Hidden in his breast.
 Nothing found they to their will,
 Nothing found at all ;
 In his bosom deeper still
 Lay the San Greal.”

It will be seen that, in some respects, Lowell's treatment of his theme is superior to that of either of the other authors cited.

Stanza 4.—Soften the modulation to effusive quality.

Stanza 5.—The expression necessary to the two pictures must be carefully studied. The aspirated quality will best express the disgust felt by the knight, but the third line should change to softness and tremor. The words “loathing,” “thrill,” “shrink,” “crawl,” “stood still,” “rasped,” “one blot,” take the expression of loathing, but the feeling should pervade the whole stanza. Read the last line with a significant gesture of head and hand.

Stanza 6.—Read the rebuke conveyed in lines 2-7 with an expression of dignity and severity. Line 2: emphasise “poor” and “crust” with falling inflections, giving the greater emphasis to “crust.” Lines 3 and 4: emphasise “blessing” and “empty.” Line 5: emphasise “true,” “hand,” and “hold,” giving rising inflection to “hold.” Lines 6 and 7: emphasise “worthless gold” and “sense of duty” with less force, and with rising inflection on “duty.” For the remainder modulate the voice to greater softness and tenderness: emphasise “mite,” and, in a lighter degree, “out of sight,” “thread,” and “heauty.” End each of these dependent clauses with rising inflection, giving greater inflection and expression to “unite,” and a longer pause after it. The modulation must show the dependence of these clauses on the succeeding four lines. Read these last four lines with great warmth. “Hand,” “heart,” “clasp,” and “outstretches” take emphasis, but with increased force on the verbs. Give “almsh” a rising and “palms” a falling inflection. Line 14: emphasise “good” and “store,” and with diminished force, “starving” and “darkness.”

Part Second.

Stanzas 1 and 2.—The expression of these stanzas must be in harmony with the desolateness of the wintry scene and the misery of *Sir Launfal* in his degradation and suffering. This expression, which can be given truthfully only by the reader realizing to himself the “cross” which the lone sufferer wore “deep in his soul,” and entering into full sympathy with him in the penalties he is enduring, requires the softly swelling and tremulous qualities of voice, intermixed with occasional semitones. The spirit of the second stanza especially sanctions this expression and quality of voice.

Stanza 3.—Read line 2 with force, then pass to a softer tone. Emphasise, in lines 4 and 6, “sunnier” and “long ago.” Read line 10 with warmth; in line 11 emphasise “red-hot sands,” and read the last three lines with a gentle expulsive force, especially on the words “laughed,” “leapt,” “infant,” “waved,” and “palms,” and altogether with a light and cheerful expression.

Stanza 4.—Read line 1 in softer tone and higher pitch, with a prevalence of semitone, and ending with a rising inflection. Read the rest of the stanza deeper, with aspirated emphasis pervading the last four lines.

Stanza 5.—Distinguish the narrative from the quotation. The quotation should be rendered with a reverential firmness, prompted by repentance and faith. Emphasise “thee,” in line 1. In line 2 emphasise with solemnity “Him”; pause, and express the remainder with pathos. Line 3: emphasise “Thou” with falling inflection and a pause. Give tremulous force to “crown of thorns,” and a rising inflection. Line 4: transfer the emphasis, with tremor, to “buffets and scorns.” Line 6: emphasise “wounds,” and, with less force, “hands, feet, and side.” Line 7, an earnest prayer, should be delivered in softer and tremulous semitones, with emphasis on “acknowledge.” Line 8: emphasise “him” and “give to thee” with tremulous feeling.

Stanza 6.—The whole stanza should be rendered with great warmth, and with slight expulsive force on leading words. This should mark all the first line and the eighth and following lines, to illustrate the impulsive acts of charity and the divine life passing

through the repentant knight. Lines 11 and 12: end each line with rising inflection, as if "only" were spoken before "crust" and "water." In lines 13 and 14 emphasise "fine wheaten bread" and "red wine"; and "soul," but with less force.

Stanza 7.—From line 2 to the end, read in full, swelling, orotund voice, marked by warmth and dignity. Line 7: read "Himself the Gate" with swelling emphasis, giving "Himself" a falling and "Gate" a rising inflection; then pause and read the remainder in deeper and more solemn tones.

Stanza 8.—Begin quietly, reading the simile from its nature faster than the literal passage. Line 5: read the subordinate clause low and solemnly, pausing after "voice" and "silence." Line 6: read in higher tone, with warmth, especially on "I" and "afraid." Give a falling inflection to "I" and a rising one to "afraid." Line 9: pause at "behold," and emphasise "here" with tremor. Emphasise also "cup," and pause; and, in the next line, "me," with pause. Lines 11 and 12: give some force to "crust," with pause; give greater force to "body," with pause, and to "broken"; also some emphasis to "thee." Render "water" and "blood" in the same spirit, and the ending sentence tenderly, but solemnly. Lines 15 and 16: emphasise "give" with rising, and "share" with falling, inflection; pause at "gift"; emphasise "without" and "bare." Line 17: emphasise "himself," and, in a slighter degree, "with" and "three." In the last line, "me" must be emphasised with solemnity, with a brief pause before it.

Stanza 9.—Line 2: emphasise "Grail" with rising inflection, and pause; next emphasise "castle" with falling inflection. Line 3: read with expulsive force, as if he were anxious to free himself from such worthless defences, with emphasis on "hang" and "armour." Line 4: give slight emphasis to "spider's." Line 5: emphasise "stronger," and end line 6, "Holy Grail," with solemn expression and rising inflection.

Stanza 10 should be read in a more animated style, with increase of warmth on the last four lines.

PAUL BEFORE AGRIPPA.¹

Paul, the Apostle, was born in Tarsus, a well-known city of Cilicia in Asia Minor. The date of his birth is not known, but he is supposed to have been about five years younger than Jesus Christ, whom he probably never saw before the latter's death and resurrection. He was a Jew of the tribe of Benjamin, but in some way not explained in his biographical remains he was by birth entitled to the privileges of Roman citizenship. He probably received a Greek education in early

¹ "The King Agrippa," before whom this address was delivered, was a member of the celebrated Herodian family. The first of that line to attain eminence was Antipater, an Idumean by birth, and a Jewish Proselyte by religion, who was raised by Julius Cæsar to the procuratorship of all Judæa. His son, known in history as Herod the Great, gave by his ability and his notoriety his name to the family. At an early age he was invested with the governorship of Galilee, and in B.C. 37 became king of Judæa. His reign extended long enough to include the birth of Christ, and he figures in Scripture history as that "Herod the king" who ordered the children of Bethlehem to be destroyed, in the hope that the infant Messiah might perish amongst them. His son, Herod Antipas, the tetrarch of Galilee, is the Herod who beheaded John the Baptist, and who became reconciled to Pilate at the mock trial of Christ. Aristobulus, brother of Herod Antipas, had been put to death by his father, Herod the Great, but his son, Herod Agrippa, educated at Rome, became, by the favor of the Emperors

life, as Tarsus was at that time a Greek city; but, whilst still a youth, he was placed under the tuition of the celebrated Rabbi Gamaliel at Jerusalem. The effect of the training he received in this school of Hebrew learning was to make him, according to his own admission, a Pharisee of the most strictly orthodox sect. As a young man he approved of, and was judicially responsible for, the stoning of Stephen; but it is not unlikely that, after his own spiritual eyes were opened, the great address which had been delivered by the proto-martyr in his hearing exercised an important influence on his whole future career, and, through him, on the formulas of Christian doctrine in all subsequent ages.² The turning-point of Paul's life was his conversion from orthodox Pharisaism to a belief in the fact of Christ's resurrection, and in the truth of his claim to be the Messiah of ancient Hebrew prophecy. However others may rationalize about the manner of that conversion, Paul himself believed it to be miraculous. On two different occasions he narrated the episode, once to his frenzied fellow-Hebrews from the steps of the Roman castle (Acts xxii.), and once to Agrippa and Festus, as recorded in the subjoined text. A third account is given (Acts ix. 1-18) by his friend and biographer, Luke, who had no doubt heard the narrative from Paul's own lips. For a short time after his conversion he remained at Damascus preaching the gospel he had formerly denounced, and then he went for two years into retirement in Arabia, probably for the purpose of studying anew the Law and the Prophets in the light of the supernatural revelation which had been made to him. It is needless to follow him through even the leading events of his subsequent career. He was the great missionary amongst the Apostles, and as far exceeded them all in the "abundance" of his labors as he did in both secular and sacred learning. After performing three great missionary journeys, during the second of which he introduced the gospel into Europe, he returned to Jerusalem A.D. 58, under a strong presentiment that his career would soon be terminated by a violent death. Recognized in the temple by certain Jews from Asia Minor, he was seized by a fanatical mob, from which he was with difficulty rescued by Claudius Lysias, the chief officer in command of the Roman troops stationed in Jerusalem. By him, after a few days, he was sent to Cesarea, which was then the residence of the Roman Governor of Judæa. The office of Governor was held at that time by Claudius Felix, a man of abandoned character, who kept Paul in what appears to have been mild imprisonment for two years. At the end of that time he was succeeded by Porcius Festus, who on his first visit to Jerusalem was importuned by Paul's enemies to allow him to be brought to trial at Jerusa-

Caligula and Claudius, king in name as well as in fact over all the dominion of his grandfather. This was the Herod who is described in the twelfth chapter of the "Acts" as persecuting the Christian church, and as being struck down suddenly with a loathsome and fatal disease. His son, Herod Agrippa II., who was only seventeen when his father died, was eventually created king over Ituræa and part of Galilee, and it was before him that Paul pleaded his cause. He had two sisters, Bernice, who was with him on this visit to Festus, and Drusilla, who is mentioned in a previous chapter as the wife of Felix. Agrippa took part with Titus in the destruction of Jerusalem, and after that event lived at Rome in splendid luxury till the third year of the reign of Trajan. He was the last of the Herodian family to figure on the page of history.

² Augustine, himself a Pauline theologian, says: *Si Stephanus non orasset, ecclesia Paulum non haberet*—"If Stephen had not prayed, the church would not have Paul."

lem, their intention being to assassinate him by the way. Festus for some reason refused, and on his return to Cesarea, Paul and his accusers were brought before him. As he knew nothing of the merits of their disputations, he suggested to Paul, with the object of pleasing the Jews, a continuation of the trial at Jerusalem, but Paul, who knew the perfidious and remorseless character of the men who were thirsting for his blood, appealed as a Roman citizen to the Emperor at Rome, and not even the Governor of Judæa dared refuse to send him thither. Whilst Festus was waiting for an opportunity of doing so, he was visited by Agrippa II. and his sister Bernice, and their curiosity having been aroused by his account of Paul's case, they requested that they might hear him for themselves. Festus assented, in the hope that he might thereby get rid of some of his perplexity, and thus furnished the occasion for this great oration.

Then Agrippa said unto Paul, "Thou art permitted to 1 speak for thyself." Then Paul stretched forth his hand, and answered for himself :

"I think myself happy, king Agrippa, because I shall an- 2 swer for myself this day before thee touching all the things whereof I am accused of the Jews: especially because I 3 know thee to be expert in all customs and questions which are among the Jews: 3 wherefore I beseech thee to hear me patiently. My manner of life from my youth, which was 4 at the first among mine own nation at Jerusalem, know all the Jews; which knew me from the beginning, if they 5 would testify, that after the most straitest sect of our religion I lived a Pharisee. 4 And now I stand and am judged for the 6 hope of the promise made of God unto our fathers: unto 7 which promise our twelve tribes, instantly serving God day and night, hope to come. 5 For which hope's sake, king Agrippa, I am accused of the Jews. Why should it be thought a 8 thing incredible with you, that God should raise the dead?

³ This was not the language of mere compliment. Though Agrippa had no political status in Judæa, he was allowed by the Roman emperor to succeed to the ecclesiastical functions of his father, and he is credited with having paid special attention to the religion and sacred writings of the Jews. Paul's present pleasure arose from the difficulty he had found in making Festus, his judge, understand matters which all Romans held in contempt.

⁴ Double superlatives were very common in old English, and are not unfrequent in Shakespeare. With this account of Paul's early religious views, compare Phil. iii. 4-6.

⁵ "Instantly" here means "earnestly"; in Luke vii. 4 it means "urgently." The "hope" referred to is probably that of the resurrection from the dead. Compare Acts xxiii. 6.

I verily thought with myself, that I ought to do many things ⁹ contrary to the name of Jesus of Nazareth.⁶ Which thing I ¹⁰ also did in Jerusalem; and many of the saints did I shut up in prison, having received authority from the chief priests; and when they were put to death, I gave my voice against them. And I punished them oft in every synagogue, and ¹¹ compelled them to blaspheme; and being exceedingly mad against them, I persecuted them even unto strange cities. Whereupon as I went to Damascus with authority and com- ¹² mission from the chief priests, at mid-day, O king, I saw in ¹³ the way a light from heaven, above the brightness of the sun, shining round about me, and them which journeyed with me. And when we were all fallen to the earth, I heard ¹⁴ a voice from heaven speaking unto me, and saying in the Hebrew tongue: 'Saul, Saul, why persecutest thou me? it is hard for thee to kick against the pricks.'⁷ And I said: 'Who ¹⁵ art thou Lord?' And he said: 'I am Jesus, whom thou persecutest. But rise, and stand upon thy feet; for I have ¹⁶ appeared unto thee⁸ for this purpose, to make thee a minister and a witness both of these things which thou hast seen, and of those things in the which I will appear unto thee; deliver- ¹⁷ ing thee from the people, and from the Gentiles, unto whom now I send thee, to open their eyes, and to turn them from ¹⁸ darkness to light, and from the power of Satan unto God, that they may receive forgiveness of sins, and inheritance

⁶ Paul, in other places, reiterates his assertion that while he was persecuting the Christians he did it in good faith, believing that he was performing a service acceptable to God. Cf. Acts xxii. 3-4: xxiii. 1; and Gal. i. 13-14. The bitterness of his persecution and the devotedness of his missionary work were alike due to his enthusiastic zeal in the service of God.

⁷ The word here translated "pricks" is translated "goad" in the revised version. The goad was a rod of wood pointed with iron, and was used for the purpose of urging oxen at their work. To kick against such an instrument would cause it to inflict greater injury, and hence the proverb here quoted. That it is a Greek proverb is evident from the use of substantially the same expression amongst ancient Greek writers. Euripides says in one of his works: "I, who am a frail mortal, should rather sacrifice to him who is a god, than, by giving place to anger, kick against the goads." Pindar says: "It is profitable to bear willingly the assumed yoke; to kick against the goad is pernicious conduct." Terence, a Roman dramatist who was familiar with Greek, says: "It is foolishness for thee to kick against the goad"; and Ovid, who died while Paul was still a youth, has the same idea.

⁸ Compare I Cor. ix. 1 and xv. 8.

among them which are sanctified by faith that is in me.' Whereupon, O king Agrippa, I was not disobedient⁹ unto the 19 heavenly vision; but showed first unto them of Damascus, 20 and at Jerusalem, and throughout all the coasts of Judea, and then to the Gentiles, that they should repent and turn to God, and do works meet for repentance. For these causes 21 the Jews caught me in the temple, and went about to kill me. Having therefore obtained help of God, I continue unto 22 this day, witnessing both to small and great, saying none other things than those which the Prophets and Moses did say should come; that Christ should suffer, and that he should 23 be the first that should rise from the dead, and should show light unto the people, and to the Gentiles."¹⁰

And as he thus spake for himself, Festus said with a loud 24 voice: "Paul, thou art beside thyself; much learning doth make thee mad."

But he said: "I am not mad, most noble Festus; but speak 25 forth the words of truth and soberness. For the king knoweth 26 of these things, before whom also I speak freely; for I am persuaded that none of these things are hidden from him; for this thing was not done in a corner. King Agrippa, be- 27 lievest thou the Prophets? I know that thou believest."

Then Agrippa said unto Paul: "Almost thou persuadest 28 me to be a Christian."

And Paul said: "I would to God, that not only thou, but 29 also all that hear me this day, were both almost, and altogether such as I am, except these bonds."¹¹

And when he had thus spoken, the king rose up, and the 30 governor, and Bernice, and they that sat with them. And 31 when they were gone aside, they talked between themselves,

⁹ What is the figure of speech?

¹⁰ Compare with this more extended account of the subject-matter of Paul's preaching, I Cor. ii. 1-2. Compare also Isaiah ix. 1-2.

¹¹ The hand "stretched forth" by Paul was fastened with a chain, according to the usual Roman custom. The gesture and words were no doubt spontaneous, but the highest oratorical art could not, under the circumstances, have devised anything more appropriate or effective.

saying: "This man doeth nothing worthy of death or of bonds."

Then said Agrippa unto Festus: "This man might have ³² been set at liberty, if he had not appealed unto Cesar."

Acts XXVI.

HINTS FOR READING.

Do not merely *read* this speech, but *speak* it in the manner and spirit of an oration. Paul is defending the Christian faith, and narrating and justifying his conversion to that faith, with a power that almost converts Agrippa, and draws from him the admission that the apostle "had done nothing worthy of death or of bonds." Dignity and self-command, marked by deep earnestness and solemnity, but free from the excesses of oratory, must distinguish the just delivery of such an address.

Verse 2: Commence with calmness and firmness of voice, giving emphasis to "happy" and "thee." Verse 3: emphasise "expert," "beseech," and "patiently," with tremor on the last two words. Verse 4: read "know all the Jews" louder and slower, as if invoking their testimony. Verse 5: emphasis on "knew" and "testify," with rising inflection on "testify," as expressing doubt. Sound the "st" and "ct" distinctly in "straitest sect"; read "I lived a Pharisee" deliberately, with marked emphasis especially on "Pharisee." Verse 6: read from "hope" to "come" (verse 7) with force, as Paul is here showing that he is a consistent Jew in his conversion to Christianity. Verse 8: In the use of this figure (interrogation), Paul exhibits the skill of the orator, and the question must be put with respectful but commanding force, with emphasis on "incredible," and with equal force, but greater solemnity, on "God," "raise," and "dead."

Verse 9: emphasis on "myself" and "contrary," and with increased force, but with deeper solemnity, on "Jesus Christ." Verse 10: emphasis on "did," and read "I gave my voice," &c., deeply and solemnly, with emphasis on "against," as confessing a great sin. Verse 11: emphasis on "blaspheme," with deep tremor, as if now overcome with the memory of his guilt; give force also to "mad" and "strange cities." Verse 13: commence in deeper pitch, marked by awe. Give emphasis to "above" and "sun."

Verse 14: the question is at once a rebuke and an appeal, and its best expression will be as one of appeal to conscience, spoken tenderly, but with authority, with emphasis on "persecutest" and "me." Verse 15: the question must be delivered in deep and soft tones, expressive of guilt and awe, and the answer firmly, with authority, but not sternness. Verses 16, 17, and 18: these three verses must be read in tones of the purest orotund quality, and marked by an expression of authority and supreme dignity. Give emphasis to "minister," "witness," and "Gentiles," as the first two words indicate the apostle's office, and the third the special mission of Paul.

Verse 19: emphasise "disobedient." Verse 20: increase the solemnity from "they should repent" to the end. Verse 21: emphasise "these causes," pause, and emphasise "kill." Verses 22 and 23: pause at "things," and render the remainder to "Gentiles" with more earnestness.

Verse 24: read the words of Festus in rougher and louder quality, with emphasis on "beside" and "mad." Verse 25: give Paul's answer respectfully, but warmly, with emphasis on "truth" and "soberness." Verse 26: emphasis on "king," and greater

emphasis on "knoweth"; also on "hidden." Verse 27: this is again, as in verse 8, a fine application of the interrogation, and Paul, as he himself replies to the question, puts it as an assertion in spirit, with the full expectation that the answer shall be in the affirmative; hence the falling inflection should mark its termination, with emphasis on "know." Verse 28: the emphasis is to be given to "me," and is arbitrary (introduction, p. 40). Some give the emphasis to "Christian"; but, in the next verse, Paul answers "not only *thou*," &c., which suggests, almost beyond doubt, that Agrippa had emphasised "me." Agrippa may have spoken ironically, but Paul accepts this acknowledgment as sincere, and delivers the remainder of the reply in deep and solemn earnestness.

The remainder of the passage is simple narrative, and calls for no particular remark.

EVANGELINE.¹

Henry Wadsworth Longfellow, the most generally popular of American poets, was born in Portland, Maine, in 1807. He was educated in Bowdoin College, where he graduated in 1825, and he spent some three years in a European tour in order to fit himself for the modern language chair in that institution. From 1829 to 1835 he held this position, and in the latter year was appointed professor of *belles-lettres* in Harvard College. Again, before entering on his work, he spent some months in European travel, in order to fit himself the better for undertaking it successfully. His connection with Harvard endured till 1854, when he retired to devote himself to literature, and was succeeded by James Russell Lowell. From that year to his death, in 1882, he lived in quiet retirement at his home in Cambridge, near Boston, the monotony of his literary labors being broken only by the demands of social life and by visits to Europe. Longfellow's career of authorship began while he was an undergraduate of Bowdoin College. Some of his more important minor poems appeared during his incumbency of a chair in the same institution; but the great majority of them belong to the period of his Harvard professorship. To the latter belong also his "Spanish Student" and "Evangeline," while the first-fruits of his retirement were "The Song of Hiawatha," "Miles Standish," and "Tales of a Wayside Inn." His literary activity lasted almost unimpaired till 1878, but subsequently to that date he wrote comparatively little. Longfellow had little of the real epic or dramatic spirit. His plots were of the thinnest character, and he was as deficient in humor as he was in the objective faculty; but his poems are marked by a purity of sentiment, a felicity of diction, and a genuineness of pathos which ensure for them lasting popularity. This is especially true of his beautiful lyrics, some of which, as for example the "Psalm of Life," "Village Blacksmith," "Excelsior," and "The Builders," are more familiar to the masses than the productions of almost any other poet. His works reflect little of the storm and stress of turbulent American democracy, but they do exhibit, in its most attractive form, the inner aspects of American domestic life.

¹ The plot of this beautiful epic is of the most meagre description. It is founded on the historical incident of the expulsion of the French settlers from Nova Scotia—then

INTRODUCTION.

This is the forest primeval. The murmuring pines and the hemlocks,
 Bearded with moss, and in garments green, indistinct in the twilight,
 Stand like Druids of eld,² with voices sad and prophetic,
 Stand like harpers hoar, with beards that rest on their bosoms.
 Loud from its rocky caverns, the deep-voiced neighboring ocean
 Speaks, and in accents disconsolate answers the wail of the forest.³

part of Acadia—in 1755. That province was finally ceded to Great Britain, under the Treaty of Utrecht, in 1713, but many of the original French inhabitants refused to swear allegiance to the new power, and did not scruple to assist the French against the British in subsequent wars. That they were prompted to this course by designing emissaries is probable, but this fact does not absolve them from the charge of playing an exceedingly fatuous, and often a treacherous, part towards a Government that was willing to leave them in the peaceful enjoyment of their property and all else they held dear except their political allegiance to France. As the British Provincial Government was too weak to be able to run the risk incurred by leaving the French in the Province, a measure of expulsion was resolved upon. Amongst other settlements broken up was the one “on the shores of the Basin of Minas.” The case of these poor people was undoubtedly a hard one, for the means of transport were insufficient, and the voyage to the Southern States, whither they were sent, was then very tedious. Families were in the confusion of embarkation broken up, and in some cases the various members were never re-united. The story of “Evangeline” is that of a maiden separated from her betrothed lover, for whom she afterwards searches for years in vain, and whom she at last discovers in time to see him die. On the versification of “Evangeline,” see Appendix A. The poem consists of a brief introduction, two “parts,” and a brief conclusion. The first part gives an account of the breaking up of the settlement and the departure of the settlers; the second narrates the wanderings of *Evangeline* and her final meeting with and recognition of her lover. The above text includes the introduction and the first section of the first part.

² “Eld” is an archaic word, meaning old age, and hence antiquity. It is derived from the Anglo-Saxon *eald*, old, from which we have also the comparative and superlative forms “elder” and “eldest.” “Eld” was very common as a noun in old English. Shakespeare has it in the “Merry Wives of Windsor,” iv. 4, 36, and “Measure for Measure,” iii. 1, 36. Chaucer, in lines 2445-2451 of the “Canterbury Tales,” has both forms of the derivative from *eald*:

Til that the pale Saturnus the colde,
 That knew so many of adventures olde,
 Fonde in his olde experience and art,
 That he ful sore hath pleased every part.
 As sooth is sayd, elde hath gret advantage
 In elde is bothe wisdom and usage:
 Men may the eld out-renne, but not out-rede.

The “Druids” were the priests among the ancient British Celts. The name is commonly derived from the Celtic *dar*, an oak; but Skeat, while admitting its Celtic origin, questions the correctness of this etymology.

³ With this description of the ocean in its more restless mood, contrast the one given of it in the succeeding section, the season being that known as “Indian Summer”:

Filled was the air with a dreamy and magical light, and the landscape
 Lay as if new-created in all the freshness of childhood.
 Peace seemed to reign upon earth, and the restless heart of the ocean
 Was for a moment consoled.

This is the forest primeval⁴ but where are the hearts that
 beneath it
 Leaped like the roe, when he hears in the woodland the voice
 of the huntsman?
 Where is the thatch-roofed village, the home of Acadian
 farmers,—
 Men whose lives glided on like rivers that water the woodlands,
 Darkened by shadows of earth, but reflecting an image of
 heaven?⁵
 Waste are those pleasant farms, and the farmers forever departed!
 Scattered like dust and leaves, when the mighty blasts of October
 Seize them and whirl them aloft, and sprinkle them far o'er the
 ocean.⁶
 Nought but tradition remains of the beautiful village of Grand-
 Pré.
 Ye who believe in affection that hopes, and endures, and is
 patient,⁷
 Ye who believe in the beauty and strength of woman's devotion,
 List to the mournful tradition still sung by the pines of the
 forest;
 List to a tale of love in Acadie,⁸ home of the happy.

19

PART FIRST.

In the Acadian land on the shores of the Basin of Minas.
 Distant, secluded, still, the little village of Grand-Pré

⁴ What is the figure in the repetition of this sentence? Compare the repetition of the sentence, "Still stands the forest primeval," in the conclusion of the poem.

⁵ Parse "darkened" and "reflecting." What is the figure?

⁶ Five years after the deportation of the Acadians, a large colony of families from Connecticut came to occupy the deserted farms. They found sixty ox-carts and as many yokes. At the skirts of the forest were found the bones of cattle and sheep that had died of starvation during the first winter after the event. The new settlers found also a few straggling families of Acadians who had escaped the search of the British troops. They had, from fear of discovery, refrained from cultivating the soil, and during these five years had eaten no bread. Many of the exiles afterwards found their way back to their native Acadia, and, though deprived of their old farms, became once more prosperous and respected.

⁷ This and the following line strike the key-note of the poem. The author's object is not merely to awaken sympathy for the suffering Acadians; it is chiefly to describe the efforts, the hardships, and the constancy of *Evangeline* in her search for her lover.

⁸ The French form of "Acadia." It is still common amongst the French people of both Nova Scotia and New Brunswick.

Lay in the fruitful valley. Vast meadows stretched to the east-
ward
Giving the village its name, and pasture to flocks without num-
ber.⁹
Dikes that the hands of the farmers had raised with labour
incessant
Shut out the turbulent tides; but at stated seasons the flood-
gates
Opened, and welcomed the sea to wander at will o'er the
meadows.¹⁰
West and south there were fields of flax, and orchards and
cornfields¹¹
Spreading afar and unfenced o'er the plain; and away to the
northward
Blomidon rose, and the forests old, and aloft on the mountains¹²
Sea-fogs pitched their tents, and mists from the mighty Atlantic
Looked on the happy valley, but ne'er from their station de-
scended.¹³
There, in the midst of its farms, reposed the Acadian village.
Strongly built were the houses, with frames of oak and of
chestnut,
Such as the peasants of Normandy built in the reigns of the
Henries.¹³

⁹ The meaning of "Grand-Pré" is "large meadow." The local name for the great level, grass-covered stretches around the Bay of Fundy is "marshes." "Grand-Pré" lies on the south shore of the Basin of Minas, and forms a tongue of land between the mouths of the Avon and Cornwallis rivers. The topographical description contained in these and the following lines is very accurate.

¹⁰ Some of the marshes in the Annapolis Valley and around the head of the Bay of Fundy are protected by dikes as here described; others are purposely left exposed to the tidal inundation. Both are extremely productive of grass. The dikes are mounds of earth, furnished with sluices.

¹¹ This description still holds good of this beautiful locality, and especially of the Annapolis valley.

¹² The lofty promontory of Blomidon, which lies almost due north of Grand-Pré, is the termination of a range of hills which form the sea-wall of the whole north-western coast of Nova Scotia along the Bay of Fundy. It is a vast precipice of red sandstone 570 feet high, of most picturesque appearance, and is the central point of some striking Indian legends. The southern shore of the Bay of Fundy is comparatively free from the fogs which form so marked a feature of the climate on its northern shore.

¹³ The shores of the Basin of Minas were settled in the early part of the 17th century by immigrants from La Rochelle, Saintonge, and Poitou, the district lying on the west coast of France, between the Loire and Garonne. The "Henries" referred to are Henry III. (1574-1589) and Henry IV. (1589-1610).

Thatched were the roofs, with dormer-windows; and gables
projecting

Over the basement below protected and shaded the doorway.¹⁴

There in the tranquil evenings of summer, when brightly the
sunset

Lighted the village streets, and gilded the vanes on the chimneys,
Matrons and maidens sat in snow-white caps and in kirtles 20

Scarlet and blue and green, with distaffs spinning the golden
Flax for the gossiping looms, whose noisy shuttles within doors
Mingled their sound with the whir of the wheels and the songs
of the maidens.¹⁵

Solemnly down the street came the parish priest, and the
children

Paused in their play to kiss the hand he extended to bless them.
Reverend walked 'he among them: and up rose the matrons
and maidens,

Hailing his slow approach with words of affectionate welcome.¹⁶

Then came the labourers home from the field, and serenely the
sun sank

Down to his rest, and twilight prevailed. Anon from the belfry

Softly the Angelus sounded,¹⁷ and over the roofs of the village 30

¹⁴ The projecting gable and the upright window in the roof are still characteristic of the houses of the French people in Quebec and the Maritime Provinces.

¹⁵ Notice the onomatopoeic character of lines 22-23. The French women of some parts of the Maritime Provinces and of Gaspe are to this day peculiarly fond of striking colors in articles of dress. "Kirtle" is supposed by Skeat to be the diminutive of "skirt," with the initial "s" dropped; compare "pattle" in Note 8, p. 221. "Distaff," a staff used in spinning, is from the Anglo-Saxon *distaf* with the same meaning, and this is made up of two words, meaning "bunch" or "heap," and "staff."

¹⁶ Veneration for the priest and submission to his authority are still characteristic of the French Canadians.

¹⁷ The word "belfry" has etymologically no relation with "bell." It means properly a watch-tower, and is corrupted from the old English "berfret," which is from the old French *berfroil*, and this from the middle high German *bercfril*, a tower of protection. Owing to the change of the liquid, the original meaning of the word and its true etymology have been alike obscured. The "Angelus" is a prayer to the Virgin, instituted by Pope Urban II. in commemoration of the Annunciation. It begins with the words, *Angelus Domini nuntiavit Mariæ*—"The angel of the Lord announced to Mary,"—and contains also the *Ave Maria*—"Hail Mary,"—the salutation of Gabriel. The prayer is recited three times a day—at sunrise, at noon, and at sunset; on each occasion at the sound of a bell, called from its association with the prayer the "Angelus" bell, as in this passage. The name is repeated by Longfellow in the fourth section of the first part of "Evangeline":

Sweetly over the village the bell of the Angelus sounded.

Columns of pale blue smoke, like clouds of incense ascending,
Rose from a hundred hearths, the homes of peace and content-
ment.

Thus dwelt together in love these simple Acadian farmers.—
Dwelt in the love of God and man. Alike were they free from
Fear that reigns with the tyrant, and envy the vice of republics;¹⁸
Neither locks had they to their doors, nor bars to their windows;
But their dwellings were open as day and the hearts of the
owners;

There the richest was poor, and the poorest lived in abundance.¹⁹

Somewhat apart from the village, and nearer the Basin of
Minas,

Benedict Bellefontaine, the wealthiest farmer of Grand-Pré,⁴⁰
Dwelt on his goodly acres; and with him, directing his house-
hold,

Gentle Evangeline lived, his child and the pride of the village.
Stalwart and stately in form was the man of seventy winters;
Hearty and hale was he, an oak that is covered with snow-flakes;
White as the snow were his locks, and his cheeks as brown as
the oak leaves.²⁰

Fair was she to behold, that maiden of seventeen summers.

Black were her eyes as the berry that grows on the thorn by
the way-side,

Black, yet how softly they gleamed beneath the brown shade of
her tresses!

Sweet was her breath as the breath of kine that feed in the
meadows.²¹

¹⁸ Discuss the historical correctness of the characteristics here assigned to despotism and democracy respectively.

¹⁹ What are the figures of speech in these two lines?

²⁰ On "stalwart" see Note 19, p. 163. "Hale" is a doublet of "whole," both being derived from the Anglo-Saxon *hæl* with the same meaning. Point out the figures of speech in this description.

²¹ Notice the contrast between the two descriptions. "Kine" is a double plural from the Anglo-Saxon *cu*, a cow. The proper plural is *cy*, whence the form "ky," which was common in early English, as "kye" still is in Scottish, in the sense of "cows." The spurious plural "kine" was formed by the addition of the common plural ending "en," and the corruption of "kyen" into "kine." The latter occurs in several passages of the authorized English version of the Bible, as, *e.g.*, Gen. xxxii. 15; xli. 2; Judges, vi. 7.

When in the harvest heat she bore to the reapers at noontime 50
 Flagon of home-brewed ale, ah! fair in sooth²² was the maiden.
 Fairer was she when, on Sunday morn, while the bell from its
 turret²³

Sprinkled with holy sounds the air, as the priest with his hyssop
 Sprinkles the congregation, and scatters blessings upon them,
 Down the long street she passed, with her beads and her missal,
 Wearing her Norman cap, and her kirtle of blue, and the earrings,
 Brought in the olden time from France, and since as an heirloom,²⁴
 Handed down from mother to child, through long generations.
 But a celestial brightness—a more ethereal beauty—

Shone on her face and encircled her form, when, after con- 90
 fession,

Homeward serenely she walked with God's benediction upon
 her.

When she had passed, it seemed like the ceasing of exquisite
 music.

Firmly builded with rafters of oak, the house of the farmer
 Stood on the side of a hill commanding the sea; and a shady
 Sycamore grew by the door, with a woodbine wreathing around it.
 Rudely carved was the porch, with seats beneath, and a foot-
 path

Led through an orchard wide, and disappeared in the meadow;
 Under the sycamore-tree were hives overhung by a penthouse,
 Such as a traveller sees in regions remote²⁵ by the road-side,

²² "Flagon" is a doublet of "flask," both being derived from the low Latin *flasca*, a kind of bottle. From *flasca* came the old French *flascon* and more modern *flacon*, whence the modern English term. "Sooth" means here "truth," but its original sense was an adjectival one. It has been traced back to the Aryan root *as*, to be, from which is derived also the word "sin."

²³ Point out the figures in this and the two following lines.

²⁴ The "loom" in "heir-loom," is the same word as "loom," a weaver's machine. It means in both cases a piece of furniture, from the Anglo-Saxon *geloma*, a tool or implement.

²⁵ In some Roman Catholic countries. The term "penthouse" is a popular corruption of the Latin *appendicium*, an appendage, the intermediate forms being the old French *apentis*, the old English "apentice," and the more modern but still archaic "pentice" or "pentis." The dropping of the prefix is not uncommon, and the change of the suffix into "house" is due, as Skeat points out, to "an effort at making sense of one part of the word at the expense of the rest." A popular American name for such an appendage to a wall is a "lean-to," the etymology of which is too apparent to call for remark.

Built o'er a box for the poor, or the blessed image of Mary.⁷⁰
Farther down, on the slope of the hill, was the well with its
moss-grown

Bucket, fastened with iron, and near it a trough for the horses.
Shielding the house from storms, on the north, were the barns
and the farm-yard.

There stood the broad-wheel'd wains,²⁶ and the antique ploughs
and the harrows ;

There were the folds for the sheep ; and there, in his feathered
seraglio,²⁷

Strutted the lordly turkey, and crowed the cock with the
selfsame

Voice that in ages of old had startled the penitent Peter.²⁸

Bursting with hay were the barns, themselves a village. In
each one

Far o'er the gable projected a roof of thatch ; and a staircase

Under the sheltering eaves led up to the odorous corn-loft.³⁰

There too the dove-cot stood, with its meek and innocent inmates

Murmuring ever of love ; while above in the variant breezes

Numberless noisy weathercocks rattled and sang of mutation.²⁹

Thus, at peace with God and the world, the farmer of Grand-
Pré

Lived on his sunny farm, and Evangeline governed his household.

Many a youth, as he knelt in church and opened his missal,

Fixed his eyes upon her, as the saint of his deepest devotion ;

Happy was he who might touch her hand or the hem of her
garment ;

Many a suitor came to her door, by the darkness befriended,

²⁶ "Wain" is derived from the Anglo-Saxon *wægn*, and is the true English form of the word. "Wagon" was imported from the Dutch (*wagen*) in the 15th or 16th century.

²⁷ The etymology of "seraglio," which is really derived through the Italian from the Latin *sero*, to join, has been confused by its modern exclusive use as the name of the Sultan's palace. It really means a place enclosed, and not necessarily a palace at all.

²⁸ See Matt. xxvi. 75 and parallel passages.

²⁹ Notice the onomatopœia in "murmuring," and also in line 83. Compare the use of "variant" here with that of "various," p. 152, line 3.

And, as he knocked and waited to hear the sound of her
 footsteps,

Knew not which beat the louder, his heart or the knocker of iron ;
 Or at the joyous feast of the Patron Saint of the village,
 Bolder grew, and pressed her hand in the dance as he whispered
 Hurried words of love, that seemed a part of the music.

But, among all who came, young Gabriel only was welcome ;
 Gabriel Lajeunesse, the son of Basil the blacksmith,
 Who was a mighty man in the village, and honored of all men ;
 For since the birth of time, throughout all ages and nations,
 Has the craft of the smith been held in repute by the people.³⁰
 Basil was Benedict's friend. Their children from earliest
 childhood

Grew up together as brother and sister ; and Father Felician,
 Priest and pedagogue³¹ both in the village, had taught them their
 letters

Out of the self-same book, with the hymns of the church and
 the plain-song.³²

But when the hymn was sung, and the daily lesson completed,
 Swiftly they hurried away to the forge of Basil the blacksmith.
 There at the door they stood, with wondering eyes to behold him
 Take in his leathern lap the hoof of the horse as a plaything,
 Nailing the shoe in its place ; while near him the tire of a cart-
 wheel

Lay like a fiery snake, coiled round in a circle of cinders.³³
 Oft on autumnal eves, when without in the gathering
 darkness

³⁰ See Gen. iv. 22. Verify this statement by references to history and literature.

³¹ "Priest" is as clearly of Greek derivation as "pedagogue" is. The former is contracted from the Latin *presbyter*, which was introduced into England in Anglo-Saxon times, and *presbyter* is the Greek *presbuteros*, older or elder.

³² The term "plain-song" really means "simple song." It is applied to a Roman Catholic chant, which is an extremely simple melody made up of notes of equal value in time and included within a limited compass as regards pitch. The invention of the plain-song is credited to St. Ambrose, but it was revived and improved into its present form by Pope Gregory the Great (A.D. 590). Shakespeare, in *Bottom's* song, "Midsummer Night's Dream," iii. 1, compares the note of the cuckoo to the plain-song.

³³ For the purpose of being expanded by the heat, in order that by subsequent contraction it may bind the wood-work of the wheel together. The word "tire" is of

Bursting with light seemed the smithy, through every cranny
and crevice,³⁴

Warm by the forge within they watched the labouring bellows,
And as its panting ceased, and the sparks expired in ashes,
Merrily laughed, and said they were nuns going into the chapel.
Oft on sledges in winter, as swift as the swoop of the eagle,³⁵
Down the hill-side bounding, they glided away o'er the meadow.
Oft in the barns they climbed to the populous nests on the rafters,
Seeking with eager eyes that wonderous stone, which the swallow
Brings from the shore of the sea to restore the sight of its
fledglings:

Lucky was he who found that stone in the nest of the 120
swallow!³⁶

Thus passed a few swift years, and they no longer were children.
He was a valiant youth, and his face, like the face of the
morning,

Gladdened the earth with its light, and ripened thought into
action.

She was a woman now, with the heart and hopes of a woman.
"Sunshine of Saint Eulalie" was she called; for that was
the sunshine

Which, the farmers believed, would load the orchards with
apples;³⁷

She, too, would bring to her husband's house delight and abun-
dance,

Filling it full of love and the ruddy faces of children.³⁸ 128

Longfellow.

* disputed etymology. Some derive it from the verb to "tie"; others regard it as identical with "tire," a head-dress, which is corrupted from "attire."

³⁴ Notice the alliteration in this line. "Cranny" and "crevice" are strictly synonymous.

³⁵ Another instance of effective alliteration. "Swoop" is not derived from "sweep," as is ordinarily asserted, but *vice versa*. It was originally a strong verb, with p.t. "swept," and p.p. "y-swoopen."

³⁶ The reference is to a local superstition.

³⁷ A traditional superstition brought from France. "Saint Eulalie" was one of the female martyrs of the early Christian church.

³⁸ On the versification of "Evangeline" see Appendix A. The following sketch of the plot of the story will serve at once as a supplement to the above extract and as an

HINTS FOR READING.

As this poem is in dactylic metre, the tendency will be to put too strong an emphasis on the accented syllable: "This is thē | fōrest pri | māvāl. Thē | mūrmūring | pīnēs ānd thē | hēmlōcks." This tendency, as suggested in the introduction, may be prevented by pausing at the proper rhetorical intervals; by combining, as one word, unimportant with important words, reading the former with less force and more rapidly than the latter. When the accented word is important, its quantity may be lengthened, and the pause should follow. Thus, in the above line, let the reader (1) prolong the quantity of "this," and pause after it; (2) join "is-the-forest" as one word, reading "is-the" rapidly, and prolonging "forest," with a pause after it, and giving to "pri-" almost as strong accent as "me-" and even prolonging "val." The habit of scanning leads to the sing-song; and attention to the sense, pause, and emphasis, and not to the metrical structure, will prevent the sing-song.

Introduction.

The first nineteen lines are chiefly descriptive of the scenery around Grand-Pré, and the reading should be in harmony with the nature of the objects. Thus the first two lines are quiet, and suggest an appropriate expression. The next four lines demand

introduction to the study of the whole poem. The remaining sections of the first part give an account of the formal betrothal of *Evangeline* and *Gabriel*; of the assembling of the peasants in the village church to hear the royal decree of expatriation; of the melancholy embarkation, interrupted by the ebbing of the tide; of the death of *Evangeline's* father on the very day of departure, of his burial on the sea-shore, and of the last scene, when, with the next

Ebb of the tide the ships sailed out of the harbor,

Leaving behind them the dead on the shore, and the village in ruins.

Evangeline and her lover are separated from each other by being placed in different vessels. The second part of the poem is occupied with the narrative of her persistent search for him through the southern and western States. In company with *Father Felician* she visits St. Maur, a settlement of Louisiana, where *Basil the Blacksmith* has found a home and become a wealthy herdsman. They arrive just too late to find *Gabriel*, who has departed on a trading and hunting expedition to the Ozark Mountains, whither he is followed by his father and his betrothed lover. At the "Mission" on the western slope of the mountains they are told that he has been there, and has within a few days gone northward on a trapping expedition, from which he is to return by the same way in autumn. At the "Mission" *Evangeline* remains till the following spring, only to learn that *Gabriel* has taken up his abode on the "lakes of St. Lawrence," and when she seeks him in the depths of the Michigan forests, she finds "the hunter's lodge deserted and fallen to ruin." Year after year is consumed in the continued search. *Evangeline*, still devoted to her lost lover, passes from youth into old age, and finally takes up her abode as a "Sister of Mercy" in a Pennsylvania city. During a time of pestilence, while she is visiting the almshouse, she recognises *Gabriel* in "the form of an old man," whom she finds lying at the point of death on one of the pallets. The recognition is mutual, but the final parting comes almost immediately afterward. *Evangeline* murmuring "Father, I thank thee," as she presses "the lifeless head to her bosom." The conclusion of the poem is partly a repetition of the introduction:

Still stands the forest primeval; but far away from its shadow
Side by side in their nameless graves, the lovers are sleeping.

Still stands the forest primeval; but under the shade of its branches
Dwells another race, with other customs and language.
Only along the shore of the mournful and misty Atlantic
Linger a few Acadian peasants, whose fathers from exile
Wandered back to their native land to die in its bosom.
In the fisherman's cot the wheel and the loom are still busy;
Maidens still wear their Norman caps and their kirtles of homespun,
And by the evening fire repeat *Evangeline's* story,
While from its rocky caverns the deep-voiced, neighboring ocean
Speaks, and in accents disconsolate answers the wail of the forest.

more force and swelling tones. From line 7 to line 15 the suggestions are sad, and require for their expression a soft, effusive quality of voice. The simile in line 8 is animated, and should be read faster and with greater force, according to its nature, than the literal passage it illustrates. End lines 16 and 17 with rising inflection.

Part First.

The first eighteen lines are simply descriptive, and present no special difficulties excepting those of pause, emphasis, and inflection. But the description has the fervid picturing of true poetry, and must be rendered with appropriate feeling. Lines 10, 11, and 12 increase in warmth, as descriptive of the grander features of the scene. Line 24 must not be read, as the first word would suggest, "solemnly": the presence of the priest prompts reverence, mingled with trust and affection, and the description should be warm in tone and cheerful.

Lines 30 to 35: read the first four words in softly swelling and elevated tone, imitative of the "Angelus," and continue the expression, but not so imitative, to "man," giving increased warmth and solemnity to the last line. In lines 34 and 35 emphasise slightly "fear" with falling, and "envy" with rising, inflection; but give "tyrant" a rising, and "republics" a falling, inflection: this will secure expression and variety in harmony with principles.

Read lines 36-38 with warmth, and in line 38 contrast "richest" and "poor" by giving the first a rising, and the second a falling, inflection; render "poorest" and "abundance" similarly, but give the rising inflection to "poorest" and the falling to "abundance."

Line 40: read "Benedict Bellefontaine" with emphasis and rising inflection. Line 42: emphasise "Evangeline," but in a softer and warmer tone, expressive of admiration, and give a similar expression to "child" and "pride of the village," ending each with a falling inflection. In the succeeding lines, descriptive of *Benedict Bellefontaine* and *Evangeline*, read each description in harmony with the character—the former in bolder and expulsive tones, the latter in effusive, but warmer quality. The warmth should especially mark the similes in both cases, but those descriptive of *Evangeline* should have a tender tremor pervading them.

Lines 52: the "bell" with its "holy sounds" should be read with imitative modulation, softly swelling in tone; and the lines descriptive of the priest should be reverential and solemn. Lines 59 to 61 again rise into fervor, tempered by religious reverence. This feeling gives emphasis, mingled with tremor, to "celestial brightness," "ethereal beauty," and "God's benediction"; but read the latter sentence of line 62 in the softest effusive tones, as suggested by the exquisitely beautiful simile.

In reading the lines from 63 to 83, the description demands emphasis on the objects named, their special qualities and actions; and when the grotesque is expressed, as in line 76, it should be read in imitative style. The description is of familiar objects, and should be free from undue force or affected sentiment. In lines 84 and onward the description of *Evangeline* is resumed, and to line 90 the tones must again be soft, effusive, and full of warmth. Line 87 especially demands this expression, with emphasis on "saint" and "deepest devotion."

Line 88 is exclamatory, and, with emphasis on "tract," "hand," and "hear," should end with rising inflection. Line 95: "Gabriel" and "only" demand emphasis, warm and expressive. Read the description of *Basil* in louder and more swelling quality; but in line 100 change again to tenderness and warmer expression. All the description of *Evangeline* and the blacksmith *Gabriel* must be warm and cheerful, imitative of the light and playful tones and gambols of childhood.

Lines 110 to 116 should be pervaded by this expression. Line 115: read the simile boldly and fast, thus:—"As-*swift* | as-the-*swoop* | of-an-*eagle*," with emphasis and longer time on the italicised words. In the same style read line 116. Lines 118, 119: give emphasis to "eager" and "wondrous," and an air of wonder to the three lines. Line 122: read the description of *Gabriel* in expulsive and bolder tone, with emphasis on "Ile" and "valiant," and with less force on the first "face," and "morning"; and in line 123 on "gladdened," also slightly on "thought" and "action."

Line 124: emphasis on "she" and "woman" with falling inflection; then on "heart" and "hopes." Line 125: read "sunshine—Eulalie" warmer and with formality; then emphasise "that," and in the next line emphasise from "load" to "apples." Read the last two lines with softer and tenderer expression; pause at "house," and give warm emphasis to "delight," "abundance," "love," and "ruddy faces of children," increasing in warmth on the last words.

COMPENSATION.¹

Ralph Waldo Emerson takes rank amongst the foremost thinkers and *littérateurs* of America, in virtue rather of the quality than of the quantity of his work. Like Longfellow, Lowell, Holmes, and Whittier, he wrote both prose and verse, but, unlike them, the endurance of his fame will depend most on his prose writings. He was born at Boston in 1803, and graduated at Harvard at the age of eighteen. He shortly afterwards became a minister of the Unitarian Church, but soon abandoned pastoral work to devote himself to study and literature. For many years he published very little; but the circle of his influence gradually widened, and his essays, poems, and lectures were extensively read and warmly appreciated. From 1840 to 1844 he was associated with Margaret Fuller in the editorial conduct of the *Dial*, a magazine devoted chiefly to the elucidation of that transcendental philosophy with which Emerson has become so completely identified. In 1846 appeared the first volume of his poems, and two years afterwards he visited England and delivered there his celebrated lectures on "Mind and Manners in the Nineteenth Century." In 1850 was published his still more popular "Representative Men," and since that time have appeared, at long intervals, his "English Traits," "Society and Solitude," "Conduct of Life," and other pieces in prose and verse. He died in 1882, one of the few literary men who have lived to see a generation largely moulded by their own opinions.

Polarity, or action and reaction, we meet in every part of nature—in darkness and light; in heat and cold; in the ebb and flow of waters; in male and female; in the inspiration and

¹ This passage is an extract, or rather is made up of extracts, from the remarkable essay entitled "Compensation," which is the third of the series known as "The Twenty Essays of Ralph Waldo Emerson." Partly as sounding the key-note of the

expiration of plants and animals ; in the equation of quantity and quality in the fluids of the animal body ; in the systole and diastole of the heart ; in the undulations of fluids and of sound ; in the centrifugal and centripetal gravity ; in electricity, galvanism, and chemical affinity.² Superinduce magnetism at one end of a needle, the opposite magnetism takes place at the other end. If the south attracts, the north repels. To empty here, you must condense there. An inevitable dualism³ bisects nature, so that each thing is a half, and suggests another thing to make it whole ; as, spirit, matter ; man, woman ; odd, even ; subjective, objective ; upper, under ; motion, rest ; yea, nay.⁴

essay, and partly as affording a specimen of the author's rugged, but by no means mechanical verse, the two stanzas with which it is introduced are here quoted entire :

- | | |
|--|--|
| <p>1. The wings of Time are black and white,
 Pied with morning and with night.
 Mountain tall and ocean deep
 Trembling balance duly keep.
 In changing moon, in tidal wave,
 Glows the feud of Want and Have.
 Gauge of more and less through space,
 Electric star and pencil plays.
 The lonely Earth amid the balls
 That hurry through the eternal halls,
 A makeweight flying to the void,
 Supplemental asteroid,
 Or compensatory spark,
 Shoots across the neutral Dark.</p> | <p>2. Man's the elm, and Wealth the vine,
 Staunch and strong the tendrils twine :
 Though the frail ringlets thee deceive,
 None from its stock that vine can reave.
 Fear not, then, thou child infirm,
 There's no god dare wrong a worm.
 Laurel crowns cleave to deserts,
 And power to him who power exerts.
 Hast not thy share ? On winged feet,
 Lo ! it rushes thee to meet ;
 And all that Nature made thy own,
 Floating in air or pent in stone,
 Will rive the hills and swim the sea,
 And, like thy shadow, follow thee.</p> |
|--|--|

"Ever since I was a boy," he says, "I have wished to write a discourse on Compensation: for it seemed to me, when very young, that on this subject life was ahead of theology, and the people knew more than the preachers taught. * * * It appeared, moreover, that if this doctrine could be stated in terms with any resemblance to those bright intuitions in which this truth is sometimes revealed to us, it would be a star in many dark hours and crooked passages in our journey, that would not suffer us to lose our way." The first of these sentences is explained by an incident recorded by himself. He had heard a preacher esteemed for his orthodoxy, while unfolding the doctrine of the "Last Judgment," assume that judgment is not executed in this world, that the wicked are successful, that the good are miserable ; and then urge from reason and from Scripture a compensation to be made to both parties in the next life. To show that there is a law of compensation governing the course of things in this life is the purpose of the essay.

² Notice the rhetorical effect of the anastrophe. This sentence is made up of a succession of antitheses, and the same thing might be said of the whole essay. Show how this kind of treatment was a necessity growing out of the very nature of the subject. Compare the rhetorical antithesis of Emerson with that of Macaulay (see pp. 215-220). Compare their styles in other respects, as for example in length of sentences, smoothness of diction, character of vocabulary, the desire to produce effect, &c. Show whether the phrase "action and reaction" is the exact equivalent of the term "polarity" used in its scientific sense. To make the meaning of the sentence perfectly clear, the precise scientific meaning of several other terms should be understood, as "inspiration," "expiration," "systole," "diastole," "centrifugal," and "centripetal." The same remark holds good of the text generally.

³ See below : "All things are double."

⁴ In another part of the essay the same idea is thus expressed in relation to the moral world : "Every act rewards itself, or, in other words, integrates itself, in a two-fold manner"—that is, makes itself complete.

Whilst the world is thus dual, so is every one of its parts. The entire system of things gets⁵ represented in every particle. There is somewhat that resembles the ebb and flow of the sea, day and night, man and woman, in a single needle of the pine, in a kernel of corn, in each individual of every animal tribe. The reaction, so grand in the elements, is repeated within these small boundaries. For example, in the animal kingdom the physiologist has observed that no creatures are favorites, but a certain compensation balances every gift and every defect. A surplusage given to one part is paid out of a reduction from another part of the same creature. If the head and neck are enlarged, the trunk and extremities are cut short.⁶

The theory of the mechanic forces is another example. What we gain in power is lost in time; and the converse. The periodic or compensating errors of the planets are another instance. The influences of climate and soil in political history are another. The cold climate invigorates. The barren soil does not breed fevers, crocodiles, tigers, or scorpions.⁷

The same dualism underlies the nature and condition of man. Every excess causes a defect; every defect an excess. Every sweet hath its sour; every evil its good. Every faculty which is a receiver of pleasure has an equal penalty put on its abuse. It is to answer for its moderation with its life. For every grain of wit there is a grain of folly. For everything you have missed you have gained something else; and for everything you gain you lose something. If riches increase, they are increased that use them. If the gatherer gathers too much, Nature takes out of the man what she puts into his chest; swells the estate, but kills the owner. Nature hates monopolies and exceptions. The waves of the sea do not more speedily seek a level from

⁵ This intransitive use of the verb "get" is not easily justified by reference to the etymology of the word, but, like many other arbitrary usages, it is too convenient to be given up.

⁶ Cite instances to prove the truth of this statement.

⁷ Explain what is meant by the "compensating errors of the planets." Give historical and geographical instances to prove the truth of the statements in the last three sentences.

their loftiest tossing, than the varieties of conditions tend to equalize themselves. There is always some levelling circumstance that puts down the overbearing, the strong, the rich, the fortunate, substantially on the same ground with all others.

This law writes the laws of cities and nations. It is in vain to build or plot or combine against it. Things refuse to be mismanaged long.⁸ *Res nolunt diu male administrari.* Though no checks to a new evil appear, the checks exist, and will appear. If the government is cruel, the governor's life is not safe. If you tax too high, the revenue will yield nothing. If you make the criminal code sanguinary, juries will not convict. If the law is too mild, private vengeance comes in. If the government is a terrific democracy, the pressure is resisted by an overcharge of energy in the citizen, and life glows with a fiercer flame.⁹ The true life and satisfactions of man seem to elude the utmost rigors or felicities of condition, and to establish themselves with great indifference under all varieties of circumstances. Under all governments the influence of character remains the same,—in Turkey and in New England about alike. Under the primeval despots of Egypt, history honestly confesses that man must have been as free as culture could make him.¹⁰

Life invests itself with inevitable conditions, which the unwise seek to dodge, which one and another brags that he does not know; that they do not touch him;—but the brag is on his lips, and the conditions are in his soul.¹¹ If he escapes

⁸ This sentence is the translation of the Latin one which follows it.

⁹ These few sentences are the embodiment of the political experience of all ages. History abounds with instances of the assassination of unjust rulers. Failure of revenue from over-taxation is one of the commonest political phenomena in badly governed countries. The great reform effected in the English criminal code was brought about largely by the growing unwillingness on the part of juries to assist in the infliction of excessive penalties for petty offences. The insufficiency of the regular tribunals for the protection of society is the cause of the prevalence of lynch law in young western communities. The effect of the rule of "terrific democracy" in stimulating national life is seen in the condition of Athens immediately after the Persian wars, and in Florence toward the close of the Middle Ages.

¹⁰ The superiority of the individual man to his condition and surroundings accounts for the comparative ease with which, when constrained to do so, he can change his country and his allegiance. But for this element in his character, all emigration would be exile.

¹¹ Notice the use of such common words as "dodge" and "brag," where a less fearless writer would have used terms ordinarily considered more polite. The requirements of grammar are in this sentence treated with similar freedom.

them in one part, they attack him in another more vital part. If he has escaped them in form, and in appearance, it is because he has resisted his life, and fled from himself, and the retribution is so much death. So signal is the failure of all attempts to make this separation of the good from the bad, that the experiment would not be tried,—since to try it is to be mad,—but for the circumstance, that when the disease began in the will, of rebellion and separation, the intellect is at once infected, so that the man ceases to see God whole in each object, but is able to see the sensual allurements of an object, and not to see the sensual hurt; he sees the mermaid's head, but not the dragon's tail;¹² and thinks he can cut off that which he would have, from that which he would not have. "How secret art thou who dwellest in the highest heavens in silence, O thou only great God, sprinkling with an unwearied Providence certain penal blindnesses upon such as have unbridled desires!"¹³

The human soul is true to these facts in the painting of fable,¹⁴ of history, of law, of proverbs, of conversation. It finds a tongue in literature unawares.¹⁵ Thus the Greeks called Jupiter, Supreme Mind; but having traditionally ascribed to him many base actions, they involuntarily made amends to reason, by tying up the hands of so bad a god. He is made as helpless as a king of England.¹⁶ Prometheus¹⁷ knows one secret

¹² The "mermaid" of fable has the body of a woman and the tail of a fish. The word is made up of the Anglo-Saxon *mere*, a lake, and *mægd*, a maid. The idea of the "sea" as the mermaid's abode grew out of the confusion in old English between *mere*, a lake, and the French *mer*, the sea.

¹³ St. Augustine's "Confessions," Bk. I.

¹⁴ The teaching of fable on this point is illustrated from classical mythology in the part of the text immediately following. Equally striking instances are to be found in abundance in the animal fables (the German *Thiersagen*) which have been so exceedingly popular in all ages. See the collection of fables usually credited to Æsop.

¹⁵ In another part of this essay, Emerson says: "This voice of fable has in it something divine. It came from thought above the will of the writer."

¹⁶ In what sense does Emerson here speak of the King of England as helpless?

¹⁷ Prometheus, according to ancient fable, made himself the benefactor of the human race by stealing fire from heaven and teaching its use to man. The reference in the text is to the great drama of Æschylus who represents him as in possession of knowledge which it is essential to the safety of Jupiter that the latter should gain. For his defiance of the king of heaven the audacious friend of humanity is hurled into Tartarus, from which, according to one account, Jupiter himself delivered him when he

which Jove must bargain for; Minerva, another. He cannot get his own thunders; Minerva keeps the key of them.

"Of all the gods, I only know the keys
That ope the solid doors within whose vaults
His thunders sleep."

A plain confession of the in-working of the All, and of its moral aim. The Indian mythology ends in the same ethics; and it would seem impossible for any fable to be invented and get any currency which was not moral. Aurora forgot to ask youth for her lover, and though Tithonus is immortal, he is old. Achilles is not quite invulnerable; the sacred waters did not wash the heel by which Thetis held him.¹⁸ Siegfried, in the Nibelungen, is not quite immortal, for a leaf fell on his back whilst he was bathing in the dragon's blood, and that spot which it covered is mortal.¹⁹ And so it must be. There is a crack in everything God has made. It would seem there is always this vindictive circumstance stealing in at unawares, even into the wild poesy in which the human fancy attempted to make bold holiday, and to shake itself free of the old laws—this back-stroke, this kick of the gun, certifying that the law is fatal;²⁰ that in nature nothing can be given, all things are sold.

This is that ancient doctrine of Nemesis,²¹ who keeps watch in

agreed to reveal the prophecy of Themis, according to which, if Jupiter were married to Thetis, she would give birth to a son greater than himself. Deterred by this prediction, he abandoned his suit for the hand of Thetis, who afterwards became the wife of Peleus and mother of Achilles. The literal meaning of Prometheus is "forethought," as that of Epimetheus, his brother Titan, is "afterthought."

¹⁸ Thetis, in order to make Achilles immortal, dipped him in the river Styx. The water laved every part of his body except the heel by which she held him, and through the spot thus left vulnerable he was ultimately slain by the arrow of Paris, brother of Hector. The "heel of Achilles," as a synonym for the weak spot of any system, has passed into a proverb. The sinew running from the heel to the calf of the leg is called the "tendon of Achilles."

¹⁹ Nibelung is, in Gothic mythology, a king of Norway, who is defeated by Siegfried, prince of the Netherlands. The immense treasure of the Nibelungs is given by Siegfried to his wife Kriemhild as her marriage portion. The wife of Gänther, brother of Kriemhild, hires Hagan the Dane to assassinate Siegfried, and he accomplishes the deed through his knowledge of the fact that Siegfried is vulnerable in the spot on his back on which the leaf accidentally lay, as stated above. The story of which this is an episode is told in the great epic poem, the "Nibelungenlied," which dates from the 13th century.

²⁰ In what sense is the term "fatal" used here?

²¹ Nemesis was the Greek goddess of retribution, as Themis was of equity. The name has become a common noun.

the universe, and lets no offence go unchastised. The Furies, they said, are the attendants on justice, and if the sun in heaven should transgress his path, they would punish him. The poets related that stone walls, and iron swords, and leathern thongs, had an occult sympathy with the wrongs of their owners; that the belt which Ajax gave Hector dragged the Trojan hero over the field at the wheels of the car of Achilles, and the sword which Hector gave Ajax was that on whose point Ajax fell.²² They recorded, that when the Thasians²³ erected a statue to Theagenes, a victor in the games, one of his rivals went to it by night, and endeavoured to throw it down by repeated blows, until at last he moved it from its pedestal, and was crushed to death beneath its fall.

Still more striking is the expression of this fact in the proverbs of all nations, which are always the literature of reason or the statements of an absolute truth, without qualification. Proverbs, like the sacred books of each nation, are the sanctuary of the intuitions. That which the droning world, chained to appearances, will not allow the realist to say in his own words, it will suffer him to say in proverbs without contradiction. And this law of laws, which the pulpit, the senate, and the college deny, is hourly preached in all markets and workshops by flights of proverbs, whose teaching is as true and as omnipresent as that of birds and flies.

All things are double, one against another—tit for tat; an eye for an eye; a tooth for a tooth; blood for blood; measure for measure; love for love. Give and it shall be given you. He that watereth shall be watered himself. What will you have? quoth God; pay for it and take it. Nothing venture, nothing have. Thou shalt be paid exactly for what thou hast done, no more, no less. Who doth not work shall not eat. Harm watch, harm catch. Curses always recoil on the head of

²² Ajax was one of the Greek heroes in the Trojan war, the most powerful after Achilles. Hector, son of Priam, was the most distinguished of the Trojan leaders.

²³ The "Thasians" are the inhabitants of Thasos, an island in the *Ægean Sea*.

him who imprecates them.²⁴ If you put a chain around the neck of a slave, the other end fastens itself around your own. Bad counsel confounds the adviser. The devil is an ass.²⁵

It is thus written, because it is thus in life. Our action is overmastered and characterized above our will by the law of nature. We aim at a petty end quite aside from the public good, but our act arranges itself by irresistible magnetism in a line with the poles of the world.²⁶

All infractions of love and equity in our social relations are speedily punished. They are punished by fear. Whilst I stand in simple relations to my fellow-man I have no displeasure in meeting him. We meet as water meets water, or as two currents of air mix, with perfect diffusion and interpenetration of nature. But as soon as there is any departure from simplicity, and attempt at halfness,²⁷ or good for me that is not good for him, my neighbor feels the wrong; he shrinks from me as far as I have shrunk from him; his eyes no longer seek mine; there is war between us; there is hate in him and fear in me.

All the old abuses in society, universal and particular, all unjust accumulations of property and power, are avenged in the same manner. Fear is an instructor of great sagacity, and the herald of all revolutions. One thing he teaches; that there is rottenness²⁸ where he appears. He is a carrion crow; and though you see not well what he hovers for, there is death somewhere. Our property is timid, our laws are timid, our cultivated classes are timid. Fear for ages has boded, and mowed, and gibbered over government and property. That obscene bird is

²⁴ Another form of this proverb is, that "curses, like chickens, come home to roost."

²⁵ That is, the exercise of the keenest intelligence is nothing but folly unless it is guided by principle.

²⁶ A very fine metaphor. Compare the opening sentence of the extract. The reference is to the singular property possessed by the magnetic needle of assuming a northerly and southerly direction. The so-called magnetic poles do not quite coincide with the points on the earth's surface which have the least possible motion in its daily revolution.

²⁷ A good example of a word aptly coined for a special purpose. In another part of the essay, the author says: "Every act rewards itself, or, in other words, integrates itself in a two-fold manner"—that is, completes itself.

²⁸ Compare "Hamlet," i. 4: "Something is rotten in the state of Denmark."

not there for nothing. He indicates great wrongs which must be revised.²⁹

Of the like nature is that expectation of change which instantly follows the suspension of our voluntary activity. The terror of cloudless noon, the emerald of Polycrates, the awe of prosperity, the instinct which leads every generous soul to impose on itself tasks of a noble asceticism and vicarious virtue, are the tremblings of the balance of justice through the heart and mind of man.³⁰

Experienced men of the world know very well that it is best to pay scot and lot³¹ as they go along, and that a man often pays dear for a small frugality. The borrower runs in his own debt.³² Has a man gained anything who has received a hundred favors and rendered none? Has he gained by borrowing, through indolence or cunning, his neighbor's wares, or horses, or money? There arises on the deed the instant acknowledgment of benefit on the one part, and of debt on the other; that is, of superiority and inferiority. The transaction remains in the memory of himself and his neighbor; and every new transaction alters, according to its nature, their relation to each other. He may soon come to see that he had better have broken his own bones than to have ridden in his neighbor's coach, and that "the highest price he can pay for a thing is to ask for it."

²⁹ This remarkable and highly metaphorical passage can be abundantly illustrated from the pages of history. The chronic condition of Ireland, for example, is a standing testimony to its truth.

³⁰ Another fine metaphor. On "Polycrates," see Note 22, p. 269. According to Herodotus, the tyrant of Samos was advised by his ally, Amasis, king of Egypt, to detract voluntarily from his state of exceptional prosperity by sacrificing some possession that was dear to him. In compliance with this advice, and in order to propitiate Nemesis, he threw into the sea a highly valued emerald ring, which a few days afterwards was found in the stomach of a fish and returned to him.

³¹ The literal meaning of "scot and lot" is "contribution and share." The phrase is common in old English, and also as a law term. It occurs in Shakespeare's "I Henry IV.," Act v. sc. 4, where *Falstaff* makes this pun: "'Twas time to counterfeit, or that hot termagant Scot had paid me scot and lot too." The derivation of both words is plain. "Scot" is from the Anglo-Saxon *scot*, which is the stem of the verb *scotian*, to shoot; "shot," in the phrase to pay one's shot, is a doublet of "scot." "Lot" is from the Anglo-Saxon *hleotan*, to cast lots. *Skeat* regards "scot," in the above expression, as meaning originally the contribution paid, and "lot" as the privilege secured; so that "scot and lot" would be equivalent to the modern English "subscription and membership."

³² What is the figure in this sentence?

A wise man will extend this lesson to all parts of life, and know that it is the part of prudence to face every claimant, and pay every just demand on your time, your talents, or your heart.³³ Always pay; for, first or last, you must pay your entire debt. Persons and events may stand for a time between you and justice, but it is only a postponement. You must pay at last your own debt. If you are wise, you will dread a prosperity which only loads you with more. Benefit is the end of nature.³⁴ But for every benefit which you receive a tax is levied. He is great who confers the most benefits. He is base—and that is the one base thing in the universe—who receives favors and renders none. In the order of nature, we cannot render benefits to those from whom we receive them, or only seldom. But the benefit we receive must be rendered again, line for line, deed for deed, cent for cent, to somebody. Beware of too much good staying in your hand. It will fast corrupt and worm worms. Pay it away quickly in some sort.³⁵

The league between virtue and nature engages³⁶ all things to assume a hostile front to vice. The beautiful laws and substances of the world persecute and whip the traitor. He finds that things are arranged for truth and benefit, but there is no den in the wide world to hide a rogue. Commit a crime, and the earth is made of glass.³⁷ Commit a crime, and it seems as if a coat of snow fell on the ground, such as reveals in the woods the track of every partridge, and fox, and squirrel, and mole. You cannot recall the spoken word, you cannot wipe out the foot-track, you cannot draw up the ladder, so as to leave no

³³ Notice the change of person and discuss its legitimacy.

³⁴ In what sense is "end" used here? Explain the sentence fully.

³⁵ Discuss the morality of this advice, and show how far it corresponds with the idea of true benevolence. Alice Carey says:

We get back our mete as we measure;
We cannot do wrong and feel right;
Nor can we give pain and feel pleasure,
For justice avenges each slight.

³⁶ This word is used here in a sense nearer than the ordinary one to its true etymological force—that of binding or constraining.

³⁷ What is the figure in this sentence, and in the repetition of its first few words?

inlet or clew. Some damning circumstance always transpires.³⁸ The laws and substances of nature—water, snow, wind, gravitation—become penalties to the thief.

On the other hand, the law holds with equal sureness for all right action. Love, and you shall be loved. All love is mathematically just, as much as the two sides of an algebraic equation. The good man has absolute good, which, like fire, turns everything to its own nature, so that you cannot do him any harm; but as the royal armies sent against Napoleon,³⁹ when he approached, cast down their colors and from enemies became friends, so disasters of all kinds, as sickness, offence, poverty, prove benefactors:

“Winds blow and waters roll
Strength to the brave, and power, and deity,
Yet in themselves are nothing.”

The history of persecution is a history of endeavors to cheat nature, to make water run up hill, to twist a rope of sand.⁴⁰ It makes no difference whether the actors be many or one, a tyrant or a mob. A mob is a society of bodies voluntarily bereaving themselves of reason, and traversing its work. The mob is man voluntarily descending to the nature of the beast. Its fit hour of activity is night. Its actions are insane like its whole constitution. It persecutes a principle; it would whip a right; it would tar and feather justice, by inflicting fire and outrage upon the houses and persons of those who have these. It resembles the prank of boys, who run with fire-engines to put out the ruddy aurora streaming to the stars. The inviolate spirit turns their spite against the wrongdoers. The martyr cannot be dishonored. Every lash inflicted is a tongue of fame, every prison, a more illustrious abode; every burned book or house enlightens the world; every suppressed or expunged word

³⁸ “Transpires” is here used in its correct sense, that of coming to light. It is frequently, but improperly, used as synonymous with the verb to happen.

³⁹ After his return from Elba. Describe the historical episode here alluded to.

⁴⁰ It is said that Charles V. of Germany, after his retirement from the Imperial throne, became profoundly impressed with the absurdity of his former attempts to coerce men into thinking alike on religious matters, when he found that he could not get two clocks to keep time with each other.

reverberates through the earth from side to side. Hours of sanity and consideration are always arriving to communities, as to individuals when the truth is seen, and the martyrs are justified.⁴¹

Emerson.

MAUD MÜLLER.¹

John Greenleaf Whittier, the "Quaker poet" of America, and the best known of the abolitionist minstrels, was born at Haverhill, Massachusetts, in 1807. His youth was spent at farming and shoemaking until in 1825 he began to attend a school under the auspices of the "Society of Friends." Four years afterwards he took up the journalistic profession and followed it actively till 1840, when he settled down to a more purely literary life at Amesbury, Massachusetts, where he has ever since resided. He was an active abolitionist, and rendered important service to the cause by his labors as one of the secretaries of the "American Anti-Slavery Society," and still more by his popular anti-slavery poems. Whittier's poetical productions cover a wide range of topics, and differ much from each other in style of treatment. He has produced no work of great magnitude, and like Longfellow, is best known by some of his minor poems, which are unsurpassed alike in form and tone.

Maud Müller, on a summer's day,
Raked the meadows sweet with hay.

Beneath her torn hat glowed the wealth
Of simple beauty and rustic health.

Singing, she wrought, and in merry glee
The mock-bird echoed from his tree.

But when she glanced to the far-off town,
White from its hill-slope looking down,

⁴¹ No better characterization of a "mob" has ever been given. History abounds with striking examples of the truth of this description. The action of the "mob," always unreasoning and impulsive, is not to be confounded with that of the self-constituted tribunals which, under the common name of "vigilants," are in new and turbulent communities organized for the mutual protection of the peaceably disposed against the roughs and thieves. The penalties inflicted under lynch law are usually imposed as deliberately, and after as careful efforts to ascertain the guilt of the accused, as is the case in law-abiding communities.

¹ "Maud Müller" is usually classed amongst those of Whittier's poems grouped together under the name of "Ballads." Discuss the correctness of the title in this particular case. Though simple in style, it is full of beauty, and teaches a sound and valuable moral.

The sweet song died, and a vague unrest
And a nameless longing filled her breast. 10

A wish, that she hardly dared to own,
For something better than she had known.²

The Judge³ rode slowly down the lane,
Smoothing his horse's chestnut mane.

He drew his bridle in the shade 15
Of the apple-trees, to greet the maid,

And asked a draught from the spring that flowed
Through the meadow, across the road.

She stooped where the cool spring bubbled up,
And filled for him her small tin cup, 20

And blushed as she gave it, looking down
On her feet so bare, and her tattered gown.

"Thanks!" said the Judge: "a sweeter draught
From fairer hand was never quaffed."

He spoke of the grass, and the flowers, and trees, 25
Of the singing birds and the humming bees;

Then talked of the haying, and wondered whether
The cloud in the west would bring foul weather.

And Maud forgot her brier-torn gown,
And her graceful ankles, bare and brown, 30

And listened, while a pleased surprise
Looked from her long-lashed hazel eyes.

At last, like one who for delay
Seeks a vain excuse, he rode away.

² This very common feeling has been treated by many different poets, and in a great variety of ways.

³ The term "Judge," in many parts of the United States, is not confined to occupants of higher judicial offices, but is applied equally to ordinary magistrates.

Maud Müller looked and sighed : " Ah me !
That I the Judge's bride might be !

35

He would dress me up in silks so fine,
And praise and toast me at his wine.

My father should wear a broadcloth coat,
My brother should sail a painted boat.

40

I'd dress my mother so grand and gay,
And the baby should have a new toy each day.

And I'd feed the hungry and clothe the poor,
And all should bless me who left our door."

The Judge looked back as he climbed the hill,
And saw Maud Müller standing still :

45

" A form more fair, a face more sweet,
Ne'er hath it been my lot to meet,

And her modest answer and graceful air
Show her wise and good as she is fair.

50

Would she were mine, and I to-day,
Like her, a harvester of hay :

No doubtful balance of rights and wrongs,
Nor weary lawyers with endless tongues,

But low of cattle and songs of birds,
And health and quiet and loving words."

55

But he thought of his sister, proud and cold,
And his mother, vain of her rank and gold.

So, closing his heart, the Judge rode on,
And Maud was left in the field alone.

60

But the lawyers smiled that afternoon,
When he hummed in court an old love-tune ;

And the young girl mused beside the well,
Till the rain on the unraked clover fell.

He wedded a wife of richest dower,
Who lived for fashion, as he for power. 65

Yet oft, in his marble hearth's bright glow,
He watched a picture come and go ;
And sweet Maud Müller's hazel eyes,
Looked out in their innocent surprise. 70

Oft, when the wine in his glass was red,
He longed for the wayside well instead ;

And closed his eyes on his garnished⁴ rooms,
To dream of meadows and clover blooms ;

And the proud man sighed with a secret pain,— 75
“ Ah, that I were free again !

Free as when I rode that day
Where the barefoot maiden raked the hay.”

She wedded a man unlearned and poor,
And many children played round her door. 80

But care and sorrow, and childbirth pain,
Left their traces on heart and brain.

And oft, when the summer's sun shone hot
On the new mown hay in the meadow lot,

And she heard the little spring-brook fall 85
Over the roadside, through the wall,

In the shade of the apple-tree again
She saw a rider draw his rein,

And gazing down with timid grace,
She felt his pleased eyes read her face. 90

Sometimes her narrow kitchen walls
Stretched away into stately halls :⁵

⁴ On “garnished,” see Note 56, p. 208.

⁵ What is the figure of speech ?

The weary wheel to a spinet⁶ turned
 The tallow candle an astral⁷ burned :
 And for him who sat by the chimney lug,⁸ 95
 Dozing and grumbling o'er pipe and mug,
 A manly form at her side she saw,
 And joy was duty, and love was law.
 Then she took up her burden of life again
 Saying only, "It might have been."⁹ 100
 Alas for maiden, alas for Judge,
 For rich repiner and household drudge !
 God pity them both ! and pity us all,
 Who vainly the dreams of youth recall ;
 For of all sad words of tongue or pen, 105
 The saddest are these : "IT MIGHT HAVE BEEN !"

Ah, well ! for us all some sweet-hope lies
 Deeply buried from human eyes ;
 And in the hereafter angels may
 Roll the stone from its grave away.¹⁰ 110

Whittier.

HINTS FOR READING.

Read the first six lines in soft, effusive tones, but with fervid expression. Pause at "meadows," and increase the force on "sweet with hay." Pause at "hat," give emphasis to "glowed," expulsive force to "merry glee," and slightly prolong "echoed."

Line 7 : pause at "but" ; then change the expression on the next six lines to one less warm, but sadder in tone, and suggestive of heart weariness. Line 10 : prolong "nameless longing," emphasising "longing," but in soft tones, and pause after it. From line 13 to line 20 a calmer expression must be assumed : the passage is simply narrative.

⁶ On "spinet," see Note 3, p. 97.

⁷ A lamp of elegant construction.

⁸ "The chimney corner." The word "lug" is common in Scottish in the sense of "ear" ; in old English the same word is applied to a lock of hair. It is of Scandinavian origin.

⁹ These words, repeated with emphasis a few couplets further on, give the key-note of the poem.

¹⁰ What is the allusion in these two lines ? What does "its" in the last line refer to ?

Line 21 : resume the warmth, but not strongly. Lines 22 and 23 : read with appropriate, but gentle, gesticulation, giving some emphasis to "blushed." Read lines 23 and 24 with increased warmth, with emphasis on "thanks," "sweeter," "fairer," and "never quaffed." Read lines 25 to 28 in a pleasant, cheerful tone, giving, however, to line 28 a wandering expression, as if the "Judge" were, as he was, thinking of something else.

Line 29 : emphasise "forgot," and, in a slighter degree, "gown" and "ankles," and let the rising inflection pervade and end the couplet. Read the next couplet in softer and warmer tone ; slightly emphasise and prolong the time of "listened." Line 35 : read "sighed" with a soft tremor ; read "Ah !" with a sigh, and give a rising inflection to "me." Line 36 : read "I" with emphasis and rising inflection ; increase the emphasis, with tremor and falling inflection, on "bride."

Read from line 37 to line 42 with expulsive force and warmth, but not loud. Give emphasis to the words describing her higher condition and liberality. Read lines 43 and 44 in lower pitch, but with increased warmth, changing from the expulsive to the swelling force, and emphasising with tremulous expression "hungry," "poor," and "bless."

Read lines 45 and 46 slower and more calmly, but increase the warmth on the succeeding couplets to line 56. Let this expression especially mark the reading of lines 47 and 48. Lines 49, 50 ; pause at "answer" and "air," and emphasise "wise," "good," and "fair." Lines 51 and 52 : read from "would" to "mine" very warmly, with rising inflection ; read "her" similarly ; increase the force on "harvester of hay," with rising inflection, as the entire couplet is exclamatory. Read lines 53 and 54 with rising inflection pervading and ending the couplet, and an expression of dislike advancing to contempt on the latter line. Lines 55 and 56 : let the falling inflection pervade this couplet, and the expression change to one of soft warmth and tremor on the leading words.

Lines 57 and 58 : read "sister" with emphasis, falling inflection, and pause ; and "proud and cold" in lower pitch and sterner tone ; read "mother" like "sister," but deeper ; emphasise "vain," and read the remainder in deeper tone and with expression of contempt. Read line 60 in soft and tremulous tones, pausing at "field," and prolonging "alone." Lines 61 and 62 : emphasise "smiled" and "love," with rising inflection on "love-tune." Read lines 63 and 64 a little higher, but very soft in tone.

Lines 65, 66 ; emphasise "wedded," "richest," and "fashion," with falling inflection ; give some emphasis to "he," with rising inflection, and to "power," with increased emphasis, in contrast with "fashion," and with falling inflection. Lines 67 to 70 : the expression now changes to a dreamy tenderness, the voice grows softer, but slightly higher in tone. Read line 71 deeper, with emphasis on "wine" and "red," and change on line 72 to a higher and softer expression, with tremulous emphasis on "well," and prolonged quantity. Line 73 : emphasise "closed" and "eyes" ; rising inflection on "rooms." Read line 74 with great warmth on "meadows" and "clover."

Line 75 : read lower, with tremulous expression on "sighed" ; then pause, and emphasise "pain." Line 76 : emphasise "free" and "again," with pause between, and falling inflection. Lines 77, 78 : emphasise "free" with rising inflection, and pause ; then read the remainder in deeper tone, but with great warmth, with emphasis on "barefoot maiden."

Lines 79-82 : read with a sadder expression. Pause at "man," line 79 ; emphasise slightly "unlearned" and "poor," with falling inflections. Line 81 : give expression to the three nouns with rising inflection on "pain." Line 82 : read "heart" and

"brain" similarly. Lines 83-87 refer to line 88, and should each end with rising inflection. Read "and oft" in higher pitch than the dependant clauses which follow; but on line 88 show the relation by raising the voice to the same pitch as "and oft"; read from "rider" to "rein" with increased emphasis. Read line 91 in lower pitch, but in line 92 advance with swelling force to the end.

Lines 93 and 94: read the first half of each of these lines similarly to line 91, and each second half to line 92, with a pause between division. Line 95: begin low, with an expression of disgust, and in line 96 strengthen that expression, rendering "dozing" and "grumbling" in imitative tones, and ending the line with rising inflection. Lines 97 and 98: change the expression to one of warmth and admiration, changing the voice to pure and more swelling quality, and emphasising "manly" and the nouns in line 98.

Lines 99, 100; begin in low and sad tone. Introduce the quotation with a slight sigh; emphasise "might" and "been" with rising inflections, the stronger inflection on "been." The rising inflection expresses doubt with possibility, the falling less doubt with greater possibility. The remaining couplets should be rendered with sadder expression. End lines 101 and 102 with rising inflection, with emphasis on "alas," "maiden," and "Judge."

Line 103: give fervid expression to the prayer, with emphasis on "God," "pity," "both," and "all" Line 106: emphasise "saddest," and read the quotation slowly and solemnly, with tremor and falling inflection on "been." Line 107: give rising inflection to "well"; emphasise "all," and with less force "some sweet hope"; pause at "lies," and read the next line more solemnly and reverently, with emphasis on "human." Lines 109, 110: read these lines in more elevated tone, with greater warmth, and with emphasis and rising inflection on "hereafter"; pause, and give some emphasis to "angels" with falling inflection, and to "may" with rising inflection. End with impressiveness and dignity.

THE HEROES OF THE LONG SAUT.¹

Francis Parkman, the greatest historian of Canada, and one of the best of modern writers of history, was born in Boston, Massachusetts, in 1823. He graduated in Harvard at the age of twenty-one, and after spending a year in Europe he made a journey across the prairies of the United States, and spent some time in the Rocky Mountain region. The literary result of this expedition was his first volume, entitled "The Oregon Trail." His great object was to write a full account of the French and Spanish attempts at establishing colonies in America, and though laboring under protracted and severe physical

¹ "The Old Regime in Canada," from which this episode is taken, opens with an account of the harassing attacks made on the infant French settlements, particularly that of Montreal, by the Indians of the Five Nations, and especially the Mohawks and Onondagas. The narrative dates from 1653, and the incident so graphically described in the text happened in 1660. The chief settlements were then at Quebec, Three Rivers, and Montreal. In spite of adverse circumstances and persistent assaults of the Iroquois they continued to increase until, in the last-named year, the confederated Indian tribes seem to have come to the determination to crush them, if possible, at one blow. Notice of this intention was given to the Quebec authorities by a Mohegan prisoner, who described the attacking force as 1,200 strong, 800 being encamped on the

disability, he has done much towards effecting his purpose. He has not produced a systematic work covering the whole ground to be traversed. This plan would not have so well suited the conditions under which he was compelled to labor, especially as the scheme would have been liable to permanent interruption at every point. He has, instead, produced "a series of historical narratives," some of which overlap each other chronologically, but which are mutually supplementary. His method is the topical one on a large scale, and his arrangement of subjects and events is as judicious as his literary form is perfect. In the "Conspiracy of Pontiac" he has given a fascinating account of one of the most interesting episodes of American colonization. In the "Pioneers of France in the New World," he sketches the beginnings of French national life in Canada under Champlain, and he carries on the descriptive narrative in the "Old Regime in Canada," and "Count Frontenac and New France." He has announced his intention to complete the account of French supremacy in Canada, by a volume on "Wolfe and Montcalm," which will bring the history down to the taking of Quebec in 1759. In addition to these works he has given, in one separate volume, an account of the missionary labors of the Jesuits in North America; and, in another, of the events connected with the discovery of the Mississippi. Parkman's works combine the charms of almost perfect diction, picturesque description, and historical accuracy. He has spent many years in searching for his facts among the archives of France, Canada, and the United States, and he has visited again and again the localities connected with prominent incidents in order to ensure topographical correctness in his descriptions. With the same object he has spent much time in making himself acquainted with the customs, language, and polity of many Indian tribes, and especially of the famous "Five Nations."

In a day or two their scouts came in with tidings that two Iroquois canoes were coming down the Saut.² Daulac had time to set his men in ambush among the bushes at a point where he thought the strangers likely to land. He judged aright. The canoes, bearing five Iroquois, approached, and were

St. Lawrence below Montreal, and the remaining 400 some distance up the Ottawa. Some renegade Hurons, who had also been taken prisoners, confirmed this account, and the colonists seemed to have regarded their fate as almost sealed. The threatened assault was, however, warded off by the quixotic bravery of the little band who by their exploit well earned the title of "Heroes of the Long Saut." In April, Daulac and 16 other volunteers sent out from Montreal to waylay and harass the Iroquois who, it was known, had wintered in large numbers up the Ottawa. About the first of May they reached the foot of the rapid known as the Long Saut, where they found and appropriated an old palisade fort, and where they were soon afterwards joined by a band of forty Huron and four Algonquin Indians who had followed them from Montreal. Instead of repairing the partially dilapidated fort, the allies spent their time in attending to their own bodily wants and in devotional exercises. A different course might have prolonged the struggle, but could not have produced in the end any very different result.

² The "Long Saut"—usually "Long Sault"—is one of the most famous of Canadian rapids. It lies about half-way between Montreal and Ottawa, the obstruction it offers to the navigation of the Ottawa river being overcome by means of the Grenville canal.

met by a volley fired with such precipitation that one or more of them escaped the shot, fled into the forest, and told their mischance to their main body, two hundred in number, on the river above. A fleet of canoes suddenly appeared, bounding down the rapids, filled with warriors eager for revenge. The allies had barely time to escape to their fort, leaving their kettles still slung over the fires. The Iroquois made a hasty and desultory attack, and were quickly repulsed. They next opened a parley, hoping, no doubt, to gain some advantage by surprise. Failing in this, they set themselves, after their own custom on such occasions, to building a rude fort of their own in the neighboring forest.

This gave the French a breathing-time, and they used it for strengthening their defences. Being provided with tools, they planted a row of stakes within their palisade,³ to form a double fence, and filled the intervening space with earth and stones to the height of a man, leaving some twenty loopholes, at each of which three marksmen were stationed. Their work was still unfinished when the Iroquois were upon them again. They had broken to pieces the birch canoes of the French and their allies, and kindling the bark, rushed up to pile it blazing against the palisade; but so brisk and steady a fire met them that they recoiled and at last gave way. They came on again, and again were driven back, leaving many of their number on the ground, among them the principal chief of the Senecas.⁴ Some of the French dashed out, and, covered by the fire of their comrades, hacked off his head, and stuck it on the palisade, while the Iroquois howled in a frenzy of helpless rage. They tried another attack, and were beaten off a third time.

This dashed their spirits, and they sent a canoe to call to

a "Palisade" and "stockade" are practically synonymous, and mean an enclosure made by means of stakes stuck in the ground. When the situation admits of its being done, the stakes are slanted outwards on the slope of a hill so that a fence formed in this way is very difficult to pass.

⁴ The five nations composing the Iroquois confederacy were at this time the Mohawks, Onondagas, Senecas, Cayugas, and Oneidas. The Tuscaroras joined them more than half a century after the episode above narrated.

their aid five hundred of their warriors who had mustered near the mouth of the Richelieu. These were the allies whom, but for this untoward check, they were on their way to join for a combined attack on Quebec, Three Rivers, and Montreal. It was maddening to see their grand project thwarted by a few French and Indians ensconced in a paltry redoubt, scarcely better than a cattle-pen; but they were forced to digest the affront as best they might.

Meanwhile, crouched behind trees and logs, they beset the fort, harassing its defenders day and night with a spattering fire and a constant menace of attack. Thus five days passed. Hunger, thirst, and want of sleep wrought fatally on the strength of the French and their allies, who, pent up together in their narrow prison, fought and prayed by turns. Deprived as they were of water, they could not swallow the crushed Indian corn, or "hominy," which was their only food. Some of them, under cover of a brisk fire, ran down to the river and filled such small vessels as they had; but this pittance only tantalized⁵ their thirst. They dug a hole in the fort, and were rewarded at last by a little muddy water oozing through the clay.

Among the assailants were a number of Hurons,⁶ adopted by the Iroquois and fighting on their side. These renegades now shouted to their countrymen in the fort, telling them that a fresh army was close at hand; that they would soon be attacked by seven or eight hundred warriors; and that their only hope was in joining the Iroquois, who would receive them as friends. Annahotaha's followers,⁷ half dead with thirst and famine, listened to their seducers, took the bait, and one, two, or three at

⁵ What is the figure in this word?

⁶ The Huron Indians were related to the Iroquois, and were at best somewhat treacherous allies of the French. Like their Iroquois brethren, they had, when found by Jacques Cartier, made some progress in civilization, having a regular settlement at Hochelaga on Montreal Island. Champlain's fatal mistake was granting aid to the Hurons in an expedition against the Iroquois more than a quarter of a century before the time of the incident here narrated.

⁷ Etienne Annahotaha was one of the ablest and most noted chiefs of the small remnant of Hurons who still remained under nominal French protection at Quebec. At the head of 39 braves he had followed Daulac up from Montreal and joined him in time to take part in the first attack on the Iroquois canoes.

a time, climbed the palisade and ran over to the enemy, amid the hootings and execrations of those whom they deserted. Their chief stood firm; and when he saw his nephew, La-Mouche, join the other fugitives, he fired his pistol at him in rage. The four Algonquins,⁸ who had no mercy to hope for, stood fast, with the courage of despair.

On the fifth day an uproar of unearthly yells from seven hundred savage throats, mingled with a clattering salute of musketry, told the Frenchmen that the expected reinforcement had come; and soon, in the forest and on the clearing, a crowd of warriors mustered for the attack. Knowing from the Huron deserters the weakness of their enemy, they had no doubt of an easy victory. They advanced cautiously, as was usual with the Iroquois before their blood was up, screeching, leaping from side to side,⁹ and firing as they came on; but the French were at their posts, and every loophole darted its tongue of fire.¹⁰ Besides muskets, they had heavy musketoons¹¹ of large calibre, which, scattering scraps of lead and iron among the throng of savages, often maimed several of them at one discharge. The Iroquois, astonished at the persistent vigor of the defence, fell back discomfited. The fire of the French, who were themselves completely under cover, had told upon them with deadly effect. Three days more wore away in a series of futile attacks, made with little concert or vigor; and during all this time Daulac and his men, reeling with exhaustion, fought and prayed as before, sure of a martyr's reward.

The uncertain, vacillating temper common to all Indians¹² now

⁸ The Algonquins, though frequently allied with the Hurons against the Iroquois, were not related to them. Their ethnical connection was with the tribes occupying eastern Quebec, New England, and the Maritime Provinces. The Algonquins here spoken of were a chief named Mituvmeg and three braves who had come up from Montreal with the Huron chief in search of adventure.

⁹ The object of this kind of movement on the part of the Indians was to prevent the French from taking sure aim at them.

¹⁰ What is the figure? Explain fully.

¹¹ Short muskets with wide bore.

¹² This description applies rather to Indians acting in concert than as individuals. The single Indian often shows great persistence in following up any object he has in view.

began to declare itself. Some of the Iroquois were for going home. Others revolted at the thought, and declared that it would be an eternal disgrace to lose so many men at the hands of so paltry an enemy, and yet fail to take revenge. It was resolved to make a general assault, and volunteers were called for to lead the attack. After the custom on such occasions bundles of small sticks were thrown upon the ground, and those picked them up who dared, thus accepting the gage of battle, and enrolling themselves in the forlorn hope. No precaution was neglected. Large and heavy shields four or five feet high were made by lashing together three split logs with the aid of crossbars. Covering themselves with these mantelets,¹³ the chosen band advanced, followed by the motley throng of warriors. In spite of a brisk fire, they reached the palisade, and crowding below the range of shot, hewed furiously with their hatchets to cut their way through. The rest followed close, and swarmed like hornets around the little fort, hacking and tearing to get in.

Daulac had crammed a large musketoon with powder, and plugged up the muzzle. Lighting the fuse inserted in it, he tried to throw it over the barrier, to burst like a grenade¹⁴ among the crowd of savages without; but it struck the ragged top of one of the palisades, fell back among the Frenchmen and exploded, killing and wounding several of them, and nearly blinding others. In the confusion that followed, the Iroquois got possession of the loopholes, and thrusting in guns, fired on those within. In a moment more they had torn a breach in the palisade; but, nerved with the energy of desperation, Daulac and his followers sprang to defend it. Another breach was made, and then another. Daulac was struck dead, but the survivors kept up the fight. With a sword or a hatchet in one hand and a knife in the other, they threw themselves against the throng of enemies, striking and stabbing with the fury of

¹³ This word is the diminutive of "Mantle," the original meaning of which is a covering. A "mantelet" in military vocabulary is a pent-house.

¹⁴ A small shell thrown by hand, and so called from its resemblance to a pomegranate.

madness; till the Iroquois, despairing of taking them alive, fired volley after volley and shot them down. All was over, and a burst of triumphant yells proclaimed the dear-bought victory.

Searching the pile of corpses, the victors found four Frenchmen still breathing. Three had scarcely a spark of life, and, as no time was to be lost, they burned them on the spot. The fourth, less fortunate, seemed likely to survive, and they reserved him for future torments. As for the Huron deserters, their cowardice profited them little. The Iroquois, regardless of their promises, fell upon them, burned some at once, and carried the rest to their villages for a similar fate. Five of the number had the good fortune to escape, and it was from them, aided by admissions made long afterwards by the Iroquois themselves, that the French of Canada derived all their knowledge of this glorious disaster.¹⁵

To the colony it proved a salvation. The Iroquois had had fighting enough. If seventeen Frenchmen, four Algonquins, and one Huron,¹⁶ behind a picket fence, could hold seven hundred warriors at bay so long, what might they expect from many such, fighting behind walls of stone? For that year they thought no more of capturing Quebec and Montreal, but went home dejected and amazed, to howl over their losses, and nurse their dashed courage for a day of vengeance.¹⁷

Parkman.

¹⁵ Parkman states in a note that when the fugitive Hurons reached Montreal, they were unwilling to confess their desertion of the French, and declared that they and some others of their people, to the number of fourteen, had stood by them to the last. He adds that Charlevoix in his history passes over the episode in silence, and attributes this singular conduct to his not being partial to Montreal.

¹⁶ The one Huron was the chief Annahotaha. The seventeen Frenchmen were all young men. The eldest three were twenty-eight, thirty, and thirty-one respectively; the ages of the others varied from twenty-one to twenty-seven. They were of various callings, soldiers, armorers, locksmiths, lime-burners, and settlers without trades. The chroniclers of Montreal were afterwards at great pains to put on record every ascertainable fact respecting this singular adventure.

¹⁷ The Iroquois tribes were not all alike vindictive in their treatment of the French settlements. The three upper or most westerly "nations"—the Onondagas, Cayugas, and Senecas—were comparatively pacific, but the Mohawks and Oneidas kept up a perpetual series of incursions, mostly by way of Lake Champlain and the Richelieu river. They were checked by expeditions led by Courcelle and Tracy in 1666 and 1667, but their power was not seriously checked until Frontenac appeared on the scene as Governor.

A COLLECTION OF SONNETS.¹

Henry Howard, Earl of Surrey, the son of the Duke of Norfolk, was born in 1516. Part of his life was spent in the performance of military duty on the Continent, where he became acquainted with the poetry of Italy, which made a deep impression upon him. After spending some turbulent years at home, he was beheaded on a charge of high treason in 1547, a few days before the death of Henry VIII. To him belongs the credit not merely of exercising a refining influence on English poetry, but of introducing the blank verse iambic pentameter—so constantly used afterwards by the great dramatic and epic poets—and the sonnet,² which had just been brought to great perfection by the Italian poet, Petrarch.

Sir Philip Sidney, born in 1554, was the son of the sister of that Earl of Leicester who was one of Queen Elizabeth's favorite courtiers. Under his uncle's patronage, but largely on account of his own disposition and accomplishments, he stood for a time in high favor with the Queen; as the result, however, of a petty quarrel, he retired to Wilton,

¹ On the history and structure of the sonnet, as a form of versification, see Appendix A. In spite of the constraint imposed by the recognised laws of its structure—perhaps because of that constraint—it has, from the time of its invention down to the present day, been a favorite with English poets, more than one of whom have, in sonnets, justified their use of this form of composition. Wordsworth does so in one beginning:

Nuns fret not at their convent's narrow room:

And in another beginning:

Scorn not the sonnet; critic, you have frowned.

Keats follows his example in one beginning:

If by dull rimes our English must be chained.

Mr. Main, in his "Treasury of English Sonnets," quotes from the pen of Richard Watson Gilder another which, on account of its comparative inaccessibility, is here given entire:

What is a sonnet? 'Tis the pearly shell
That murmurs of the far-off, murmuring sea;
A precious jewel carved most curiously;
It is a little picture painted well.
What is a sonnet? 'Tis the tear that fell
From a great poet's hidden ecstasy;
A two-edged sword, a star, a song—ah me!
Sometimes a heavy tolling funeral bell.
This was the flame that shook with Dante's breath;
The solemn organ whereon Milton played,
And the clear glass where Shakespeare's shadow falls;
A sea this is—beware who ventureth!
For like a fjord the narrow floor is laid
Deep as mid-ocean to the sheer mountain walls.

Mr. Main also quotes, in the same excellent compilation, an extract from the "Defence of Ryme," by Daniel, whose opinion is contained in these sentences: "So that if our labours have wrought out a manumission from bondage, and that wee go at liberty, notwithstanding these ties, we are no longer the slaves of Ryme, but we make it a most excellent instrument to serve us. Nor is this certaine limit observed in sonnets any tyrannicall bounding of the conceit, but rather a reducing it in *girim*, and a just forme, neither too long for the shortest project, nor too short for the longest, being but only imploied for the present passion." The arrangement of the above collection is chronological.

² Sir Thomas Wyatt, the contemporary and friend of Surrey, shares with him the honor of introducing the sonnet into English. His sonnets are extremely interesting, and should be represented in any collection pretending to completeness.

and there wrote his "*Arcadia*," which was published after his death. In 1581 he produced his "*Defence of Poesie*," and from time to time wrote a number of beautiful sonnets. He fell mortally wounded in the battle of Zutphen in 1586.

Edmund Spenser was born near London in 1553, but little is known of his parentage. He graduated in Cambridge University in 1576, and became the fast friend of Sir Philip Sidney, through whose influence he received the appointment of secretary to Lord Grey when that nobleman was entrusted with the government of Ireland. His "*Shepherd's Calender*" was written before this event, and his "*Faerie Queene*" was composed at Kilcolman, an estate in the County of Cork conferred on the poet by royal bounty. During his enforced residence there, he became acquainted with the lady whom he afterwards married, and in whose honor he composed some of his sonnets and his "*Epithalamion*." Forced by an uprising of peasantry to flee for their lives, he and his family returned in 1598 to London, where he soon afterwards died of a broken heart.

Samuel Daniel, born in 1562 near Taunton, was one of the most important of the minor Elizabethan poets. He was educated at Oxford, and enjoyed throughout his quiet, studious life the favor of all classes from the Court downward. His chief poetical work is a history of the Wars of the Roses, but he was also a fine writer of sonnets. His death took place in 1619.

William Shakespeare was born in 1564 at Stratford-on-Avon, but little is known respecting his early life. He received in his boyhood a fair education, as scholastic training went in those days, and whilst still young found his way to London, where he adopted the calling of an actor. He was attached in this capacity, and also in that of playwright, to the Blackfriars, and subsequently to the Globe, theatre, and from the latter drew a large income. In 1612 he finally retired from London, and took up his abode at Stratford, where he died in 1616. It is needless to give here either a list of his works or an estimate of his genius. He stands, by universal admission, far ahead of all poets of every age. Though his fame rests mainly on his wonderful series of dramas, his shorter poems, and especially his sonnets,³ display high poetical ability.

Sir William Drummond was born at Hawthornden, near Edinburgh, in 1585, and died at the same manor house in 1649. He was a Royalist in politics, and the ascendancy of the Presbyterians and Puritans helped to tinge his writings with gloom. Much of his poetry was written in commemoration of names and events connected with the Royal family.⁴ He is best known by his sonnets, of which he wrote a large number of more than average excellence. Sorrowing for the untimely death of one who would have become his wife, and grieving over

³ The sonnets of Shakespeare have given rise to a vast amount of speculation, owing to the enigmatical character of many of them. It is generally supposed that they contain autobiographical references, but the true key to their full meaning is still a matter of keen disputation.

⁴ He has been described as the poet laureate in fact, though not in name, of his own day.

the misfortunes of the Stuart kings, he spent his time in studying and contributing to literature, seldom leaving his interesting retreat on the banks of the Esk.

John Milton.—For biographical sketch see page 235.

William Cowper.—For biographical sketch see page 75.

William Wordsworth.—For biographical sketch see page 285.

James Henry Leigh Hunt was born at Southgate in 1784, and died at London in 1859. He commenced to write poetry at an early age, but subsequently turned his attention to journalism. In the *London Examiner*, which was established by him and his brother in 1808, he spoke disrespectfully of George IV., then Prince of Wales.⁵ For this offence he was imprisoned for two years, but he lost nothing by so absurdly harsh a sentence, for it made him at once well known and popular amongst literary men. He devoted his life to the production of poems, essays, and sketches, many of which are of inferior merit, though he has also written much that still pleases the lover of genuine poetry. His sonnets are amongst his best poems.

1. The soote⁶ season, that bud and bloom furth brings,
With green hath clad the hill and eke the vale,
The nightingale with feathers new she sings;
The turtle to her make⁷ hath told her tale.
Summer is come, for every spray now springs,
The hart has hung his old head on the pale;
The buck in brake his winter coat he flings;
The fishes flete⁸ with new-repaired scale;
The adder all her slough away she slings;
The swift swallow pursueth the flies smale;⁹

⁵ In the libel for which he was imprisoned Hunt described the Prince Regent, afterwards George IV., as a "fat Adonis of fifty."

⁶ This form occurs in other old English writings for "sweet." Barnabe Barnes in one of his poems, dated 1593, has this couplet:

Thou with thy notes harmonious, and songs soote,
Allur'd my sunne, to fier mine hart's soft roote.

⁷ Used here for "mate." This use of "make" is common in early English. It is used for "husband" in the following line from "The Deluge," an anonymous poem of 1360:

And eft amended with a mayden, that make had never.

"Make" in this sense is from the Anglo-Saxon *maca*, a mate, whence the modern English "match," and probably "mate" by change of consonant.

⁸ "Float." The form in the text is the older and more correct etymology of the two. The root is the Anglo-Saxon *fleotan*, to float, whence the English word "fleet." In the first edition of Surrey's poems the form "flete" was here used.

⁹ "Small," but pronounced here as spelt. It is from the Anglo-Saxon *smæl*, from which comes the old English "smal," with inflected plural "smale," as in the text.

The busy bee her honey now she mings;¹⁰
 Winter is worn that was the flowers' bale.
 And thus I see among these pleasant things
 Each care decays, and yet my sorrow springs.¹¹

Surrey.

2. Like as a ship that through the ocean wide,
 By conduct of some star, doth make her way
 When as a storm hath dimmed her trusty guide,
 Out of her course doth wander far astray,—
 So I, whose star, that wont with her bright ray¹²
 Me to direct, with clouds is overcast,
 Do wander now in darkness and dismay,
 Through hidden perils round about me placed;
 Yet hope I well that, when this storm is past,
 My Helice, the lodestar of my life,¹³
 Will shine again, and look on me at last,
 With lovely light to clear my cloudy grief.
 Till then I wander careful,¹⁴ comfortless,
 In secret sorrow and sad pensiveness.

Spenser.

¹⁰ The old English form, from the Anglo-Saxon *mengan*, to mix. "Mingle" is really the frequentative form, "to mix often."

¹¹ Mr. Main says of this sonnet that it is partly imitative of Petrarch's 269th, and that "something very like a recollection of it is perceptible in the opening lines of Pope's 'Temple of Fame.'"

¹² The reference in this line is to the lady on whom the poet's affections were fixed, and who afterwards became his wife. In the sonnets of which she is the subject his general tone is that of a complaining lover. Though she was so highly honored, and was apparently worthy of his devotion, it is not known even to what family in Ireland she belonged. On "wont" see Note 11, p. 237.

¹³ Leigh Hunt makes about this line the following remark: "Helice—or the Circumvolvular—the Greek name for the constellation Ursa Major." Hence, perhaps, Shakespeare's "loadstars" of eyes, and Milton's idea of his "Cynosure." "Helice" is derived from the Greek *helix*, a spiral, the root of which with the lost digamma restored is equivalent to the root of the Latin *volvare*, to roll. It follows, according to this view, that "volute" is virtually a doublet of "helix." The term "lodestar" is a synonym of "polestar," and "lode" means simply a "way," the Anglo-Saxon *lad*. A lodestar is one that shows the way. "Lode" is not derived from the verb "lead," but *vice versa*. Shakespeare in "Midsummer Night's Dream," I. i., has:

Your eyes are lodestars and your tongue sweet air.

What is the figure of speech in this tenth line of the sonnet?

¹⁴ "Careful"—*i.e.*, full of care—a more literal use of the word than the ordinary one of "painstaking."

3. Since Nature's works be good, and death doth serve
 As Nature's work, why should we fear to die?¹⁵
 Since fear is vain but where it may preserve,
 Why should we fear that which we cannot fly?
 Fear is more pain than is the pain it fears,¹⁶
 Disarming human minds of native might;
 While each conceit an ugly figure bears
 Which were not evil,¹⁷ well viewed in reason's light.
 Our owly eyes, which dimmed with passions be,
 And scarce discern the dawn of coming day,
 Let them be cleared, and now begin to see
 Our life is but a step in dusty way.
 Then let us hold the bliss of peaceful mind;
 Since this we feel, great loss we cannot find.¹⁸

Sidney.

4. Care-Charmer Sleep, son of the sable Night,¹⁹
 Brother to Death, in silent darkness born,²⁰
 Relieve my languish, and restore the light;
 With dark forgetting of my care return,
 And let the day be time enough to mourn
 The shipwreck of my ill-adventured youth:

¹⁵ The sentiment of these two lines is a favorite with Marcus Aurelius Antoninus. See "Meditations," ii. 17; vi. 10, 44; ix. 28; i. 6. Drummond, in his "Cypresse Grove," repeats the thought, and almost the precise language: "If Death bee good, why should it bee feared; and if it bee the worke of Nature, how should it not bee good?"

¹⁶ Cf. Shakespeare's "Macbeth," i. 3:

Present fears

Are less than horrible imaginings.

Compare also Wordsworth's "Ecclesiastical Sonnets," Pt. I. 7:

For all things are less dreadful than they seem.

¹⁷ "Evil" is here pronounced as a monosyllable; a practice which may be accounted for by its etymology. It is from the Anglo-Saxon *yfel*, with the same meaning, and appears in old English as "euel," "euil," "iuel," and "ifel." The cognate Scandinavian form was contracted into "ill," which is a doublet of "evil." Shakespeare uses it as a monosyllable in "Cymbeline," i. 1, and iv. 5; and also in "Macbeth," iv. 3.

¹⁸ Mr. Main says of this fine sonnet: "It ought to be read in connection with the noble dialogue in the fifth book of the 'Arcadia,' where it occurs. The friends, *Musidorus* and *Pyrocles*, on the eve of what seemed certain doom comfort each other in speculations on the condition of the soul after death; and *Musidorus*, 'looking with a heavenly joy upon him,' sings the 'song' to his companion."

¹⁹ This beautiful sonnet may be compared with Spenser's beginning "Come Sleep, O Sleep!"; Drummond's "Sleep, Silence, child!"; Wordsworth's "Fond words have oft been spoken" and "A flock of sheep that leisurely pass by"; and Keats' "O soft enbalmers of the still midnight!"

²⁰ What 's the figure of speech? The fancy that sleep and death are brothers is a favorite one with poets.

Let waking eyes suffice to wail their scorn,
 Without the torment of the night's untruth.
 Cease, dreams, the images of day-desires,
 To model forth the passions of the morrow ;
 Never let rising Sun approve you liars,
 To add more grief to aggravate my sorrow :
 Still let me sleep, embracing clouds in vain,
 And never wake to feel the day's disdain.²¹

Daniel.

5. Oh how much more doth beauty beauteous seem
 By that sweet ornament which truth doth give !
 The rose looks fair, but fairer it we deem
 For that sweet odour which doth in it live.
 The canker-blooms²² have full as deep a dye
 As the perfumèd tincture of the roses,
 Hang on such thorns, and play as wantonly
 When summer's breath their maskèd buds discloses ;
 But for²³ their virtue only is their show,
 They live unwooed, and unrespected²⁴ fade—
 Die to themselves. Sweet roses do not so ;
 Of their sweet deaths are sweetest odours made ;
 And so of you, beauteous and lovely youth,
 When that shall vade,²⁵ by verse distils your truth.

Shakespeare.

6. Dear wood, and you, sweet solitary place,
 Where from the vulgar I estrangéd live,
 Contented more with what your shades me give

²¹ One critic has described this sonnet as entirely worthy of the author's, or any genius, and another asserts that for "mellifluous tenderness and pensive grace of expression," it might rank "amongst the first in the language."

²² Wild roses which have but little perfume, and are therefore of little use for the purpose of distilling.

²³ Since, because.

²⁴ Not looked at, unnoticed.

²⁵ A weakened form of "fade." The form "vade" is used by Shakespeare several times in his "Passionate Pilgrim," and by Spenser in the "Faerie Queene," v. 2, 40.

Than if I had what Thetis²⁶ doth embrace ;
 What snaky²⁷ eye grown jealous of my peace,
 Now from your silent horrors would me drive,
 When Sun, progressing in his glorious race
 Beyond the Twins,²⁸ doth near our pole arrive ?
 What sweet delight a quiet life affords,
 And what it is to be of bondage free,²⁹
 Far from the madding worlding's hoarse discords,³⁰
 Sweet flowery place I first did learn of thee :
 Ah ! if I were mine own, your dear resorts
 I would not change with princes' stately courts.

Drummond.

7. Lady, that in the prime of earliest youth
 Wisely hast shunned the broad way and the green,³¹
 And with those few art eminently seen
 That labour up the hill of heavenly truth,
 The better part with Mary³² and with Ruth
 Chosen thou hast ; and they that overween,
 And at thy growing virtues fret their spleen,
 No anger find in thee but pity and ruth.³³
 Thy care is fixed, and zealously attends

²⁶ Thetis, an ocean-goddess ; here, the ocean itself.

²⁷ The epithet "snaky" is borrowed from the Second Book of Sydney's "Arcadia."

²⁸ One of the "signs of the Zodiac."

²⁹ Compare Wotton's lines in his "Character of a Happy Life" :
 How happy is he born and taught
 That serveth not another's will.

³⁰ Compare Grey's "Elegy," 73 :

Far from the madding crowd's ignoble strife ;

"Madding" is here the present participle of the old English verb, "madde" or "mad-den," in the sense of "to be mad," and not of "to make mad." In this sense it is used by Wyclif in his translation of the Bible in the following passages :

"And manye of hem seiden, he hath a deuel, and maddith." John x. 20 : "Festus seide with greet voice, Poul, thou maddest. * * And Poul seide, I madde not. Acts xxvi. 24, 25.

³¹ Matt. xii. 13.

³² Luke x. 42 ; Book of Ruth.

³³ "Pity" and "ruth" are synonymous. This reiterative expression is as old as Chaucer. Spenser uses it in his "Faerie Queene," I. 6, 12. In Marlowe and Nash's "Dido" occurs the expression, "ruth and compassion." Notice the identity of sound in the terminal words of lines 5 and 8. Show how this violates the law of perfect rhyme. The difference in sense is held to justify the use of such forms.

To fill thy odorous lamp with deeds of light,³⁴
 And hope that reaps not shame.³⁵ Therefore, be sure
 Thou, when the Bridegroom with his faithful friends
 Passes to bliss at the mid-hour of night,
 Hast gained thy entrance, Virgin wise and pure.³⁶

Milton.

8. Mary ! I want a lyre with other strings,
 Such aid from Heaven as some have feigned they drew,
 An eloquence scarce given to mortals, new
 And undebased by praise of meaner things ;
 That, ere through age or woe I shed my wings,
 I may record thy worth with honour due,
 In verse as musical as thou art true,
 And that immortalizes whom it sings.
 But thou hast little need. There is a Book
 By seraphs writ with beams of heavenly light,
 On which the eyes of God not rarely look,
 A chronicle of actions just and bright ;—
 There all thy deeds, my faithful Mary, shine ;
 And since thou own'st that praise, I spare thee mine.³⁷

Cowper.

9. Two Voices are there ; one is of the Sea,
 One of the Mountains³⁸ ; each a mighty Voice :

³⁴ The allusion to the parable in Matt. xxv. 1-13 is continued to the end of the sonnet.

³⁵ Rom. v. 5.

³⁶ Stopford Brooke remarks that Milton in his sonnets "sketches, with all the care and concentration the sonnet demands, and each distinctively, four beautiful types of womanhood—the 'virgin wise and pure'; the noble matron, 'honoured Margaret'; the Christian woman, his friend, whose 'works, and aims, and good endeavour' followed her to the pure immortal streams; the perfect wife, whom he looked to see in heaven."

³⁷ This sonnet is addressed to Mrs. Unwin, "the lady whose affectionate care for many years gave what sweetness he could enjoy to a life radically wretched." Its comparatively perfect form and simple pathos make it matter for regret that Cowper wrote so few sonnets.

³⁸ The association of the love of freedom with mountains and the sea has always been common with the poets. Compare with this sonnet one by Tennyson contributed to the *Nineteenth Century* for May, 1877, on the Montenegrin revolt against the Turks.

In both from age to age thou didst rejoice,
 They were thy chosen music, Liberty!³⁹
 There came a Tyrant, and with holy glee
 Thou fought'st against him; but hast vainly striven
 Thou from thy Alpine holds at length art driven⁴⁰
 Where not a torrent murmurs heard by thee.
 Of one deep bliss thine ear hath been bereft:
 Then cleave, O cleave to that which still is left⁴¹;
 For, high-souled Maid,⁴² what sorrow would it be
 That Mountain floods should thunder as before,
 And Ocean bellow from his rocky shore,
 And neither awful Voice be heard by thee!⁴³

Wordsworth.

10. Green little vaulter⁴⁴ in the sunny grass,
 Catching your heart up at the feel of June,
 Sole voice that's heard amidst the lazy noon,
 When even the bees lag at the summoning brass;⁴⁵
 And you, warm little housekeeper,⁴⁶ who class
 With those who think the candles come too soon,
 Loving the fire, and with your tricksome tune
 Nick the glad silent moments as they pass;
 Oh sweet and tiny cousins, that belong
 One to the fields, the other to the hearth,

³⁹ Wordsworth was at first in sympathy with the revolutionary movement in France, but he was alienated by the excesses which were the result of the outbreak of popular fury. This did not prevent him, however, from being a lover of "national independence and liberty," to which he dedicated many of his shorter poems, including this sonnet. It is entitled "Thoughts of a Briton on the subjugation of Switzerland."

⁴⁰ The French under Bonaparte subjugated Switzerland in 1800.

⁴¹ Alluding to Great Britain—the only country that successfully resisted Bonaparte.

⁴² Compare Milton's "L'Allegro":

The mountain-nymph, sweet Liberty.

⁴³ Wordsworth himself says of the above sonnet:—"This was composed while pacing to and fro between the hall of Coleorton, then rebuilding, and the principal Farm-house of the estate, in which we lived for nine or ten months."

⁴⁴ The grasshopper.

⁴⁵ Bees, when swarming, it is said, are caused to settle by beating on pans, &c. Compare Patmore's "Tanierton Church-Tower," iv. 3:

Clung thick as bees, when brasen chimies
 Call down the hiveless swarms.

⁴⁶ The cricket.

Both have your sunshine ; both though small are strong
 At your clear hearts ; and both were sent on earth
 To sing in thoughtful ears this natural song,
 Indoors and out, summer and winter, Mirth.⁴⁷

Leigh Hunt.

HINTS FOR READING.

1.—The strain of thought pervading this sonnet,—suggestive of cheerfulness,—requires the effusive qualities of voice in the first five, and the more animated expulsive quality in the succeeding lines. The last line demands a deeper pitch and slower time with adequate emotion.

2.—Read the simile in slow time. Read from lines 5 to 8 in effusive tremulous tones, then increase the force in the succeeding lines. Throw great warmth into lines 10, 11, and 12, and subdue the force in the remaining lines.

3.—Read the questions in lines 2 and 4 with warmth, ending each with falling inflections. Read line 5 thus, as marked, "*Feär is mòre páin, than is the páin it feärs.*" Line 8 : emphasise "not evil" and "reason's." Line 9 : emphasise "passions." Read line 12 with increased force and in slower time, and add an expression of calmer dignity to the last two lines.

4.—The expression of the reading must be solemn and dignified with suppressed warmth. The inflections are chiefly of monotone character. Lines 9 to 12 being apostrophic in character, end each with a slight rising inflection. Close the sonnet with solemn but earnest expression.

5.—Read line 4 with increased warmth, emphasising "sweet odour." Line 9 : emphasise "virtue" slightly, and "show" strongly. Line 11 : emphasise "roses," "not ;" and "deaths" in line 12.

6.—Mark the apostrophe and proper inflection. Emphasise "Thetis," line 4. Read line 9 with increased warmth. Read lines 13 and 14 similarly, with increased force on "princes' stately courts."

7.—Tenderness and reverence form the leading expression of this sonnet. In lines 5 and 6, "better," "Mary," and "Ruth," take the warm emphasis of feeling. The last four lines must have the full expression of religious fervor and solemnity.

8.—This sonnet being similar in spirit to the preceding one, should be read with similar expression.

9.—Great warmth of expression must mark the reading of this sonnet, especially of lines 4, 5, and 6, with emphasis on "Liberty" and "Tyrant." The appeal pervading the last five lines demands a full swelling quantity of voice.

10.—The first eight lines although apostrophic in form are assertive in character, and each clause may therefore end with a falling inflection. The expression is subdued and quiet.

⁴⁷ During a visit paid by the poet Keats to Hunt the latter proposed that each of them should write there and then a sonnet on "The Grasshopper and the Cricket." The above is the one written by Hunt, and it was preferred by Keats to his own, which begins with the well-known line :

"The poetry of earth is never dead."

THE IMITATION OF CHRIST.¹

Thomas a' Kempis, whose real name was Thomas Hammerken, ("Little Hammer"), was born about 1380 in Kempen near Cologne. His father was a hard-working peasant and his mother kept a school for little children. At the age of twelve he went to a school at Deventer, which had been founded at the instance and was maintained under the influence of Ruysbroech, the famous Flemish mystic. In 1399 he entered a convent at Zwolle, in which he spent a long and quiet life, dying in 1471. The convent was poorly endowed, and the monks eked out a living by copying manuscripts. Thomas á Kempis was a most assiduous copyist, but he was an author as well, most of his works being of a devotional character and having direct reference to monastic life. The one by which he is best known is his "Imitation of Christ", which takes rank among the most popular books that have ever been produced. The authorship of the "Imitation" has been, and is still disputed, but the weight of evidence, both internal and external, is in favor of the prevailing view that it was written by Thomas á Kempis at some period during his long abode in the convent of Mount St. Agnes, and probably frequently re-written by his own hand.

"He that followeth me walketh not in darkness," saith the Lord.² These are the words of Christ, by which we are taught to imitate His life and manners, if we would be truly enlightened, and be delivered from all blindness of heart. Let, therefore, our chief endeavour be to meditate upon the life of Jesus Christ.

The doctrine of Christ exceedeth all the doctrines of holy men; and he that hath the Spirit will find therein the hidden manna.³

But it falleth out that many, albeit they often hear the Gospel of Christ, are yet but little affected, because they have not the Spirit of Christ.

Whosoever, then, would fully and feelingly understand the words of Christ, must endeavor to conform his life wholly to the life of Christ.⁴

¹ The *Imitatio Christi* was written in Latin, but there are several English translations of it, and it has been translated into more languages than any other book except the Bible. It is arranged in four books, the first embracing "admonitions useful for a spiritual life"; the second, "admonitions concerning inward things"; the third, meditations for "internal consolation"; and the fourth, meditations "concerning the communion." The aphorisms in the above text are taken from different parts of the "Imitation."

² John viii. 12.

³ Rev. ii. 17.

⁴ John vii. 17.

Surely great words do not make a man holy and just; but a virtuous life maketh him dear to God.

If thou knewest the whole Bible by heart, and the sayings of all the philosophers, what would it profit thee without the love of God⁵ and without grace?

Vanity of vanities, all is vanity,⁶ except to love God, and Him only to serve.

This is the highest wisdom—by contempt of the world, to tend toward the kingdom of Heaven.

It is, therefore, vanity to seek after perishing riches, and to trust in them.

It is also vanity to strive after honours, and to climb to high degree.

It is vanity to desire to live long, and not to care to live well.

It is vanity to mind only this present life, and not to make provision for those things which are to come.

It is vanity to love that which speedily passeth away, and not to hasten thither where everlasting joy awaiteth thee.⁷

All men naturally desire knowledge; but what availeth knowledge without the fear of God?

If I understood all things in the world, and had not charity, what would it avail me in the sight of God, who will judge me according to my deeds?⁸

Cease from an inordinate desire of knowledge, for therein is much distraction and deceit.

The more thou knowest, and the better thou understandest, the more strictly shalt thou be judged, unless thy life be also the more holy.⁹

Be not, therefore, elated in thine own mind, because of any art or science, but rather let the knowledge given thee make thee afraid.

⁵ I. Cor. xiii. 2.

⁶ Eccles. i. 2.

⁷ II. Cor. iv. 18.

⁸ II. Cor. v. 10.

⁹ Luke xii. 47, 48.

If thou thinkest that thou understandest and knowest much, yet know that there be many things which thou knowest not.

Affect not to be overwise, but rather acknowledge thine own ignorance.¹⁰

The highest and most profitable lesson is the true knowledge and lowly esteem of ourselves.

We are all frail,¹¹ but do thou esteem none more frail than thyself.

Happy is he whom truth by itself doth teach, not by figures and words that pass away, but as it is in itself.

What availeth it to cavil and dispute much about dark and hidden things,¹² for ignorance of which we shall not be reprov'd in the day of judgment?

It is a great folly to neglect the things that are profitable and necessary, and to choose to dwell upon that which is curious and hurtful. We have eyes and see not.¹³

He to whom all things are one, he who reduceth all things to one, and seeth all things in one, may enjoy a quiet mind, and remain at peace in God.

O God, who art the truth, make me one with thee in everlasting love.¹⁴

The more a man is at one within himself, and becometh of single heart, so much the more and higher things doth he understand without labour; for that he receiveth the light of wisdom from above.¹⁵

A pure, single, and stable spirit is not distracted, though it be employed in many works; for that it doeth all for the honour of God, and being at rest within seeketh not itself in anything it doth.

All perfection in this life hath some imperfection mixed with it; and no knowledge of ours is without some darkness.

¹⁰ Rom. xli. 10.

¹¹ Gen. viii. 21.

¹² Eccles. iii. 10, 11.

¹³ Matt. xiii. 13.

¹⁴ John xiv. 6; xvii 20—23.

¹⁵ Matt. xi. 25; Luke x. 21.

A humble knowledge of thyself is a surer way to God than a deep search after learning.

Yet learning is not to be blamed, nor the mere knowledge of anything whatsoever, for that is good in itself, and ordained by God; but a good conscience and a virtuous life are always to be preferred before it.¹⁶

Truly, at the day of judgment we shall not be examined as to what we have read, but as to what we have done; not as to how well we have spoken, but as to how religiously we have lived.¹⁷

How many men perish by reason of vain learning of this world, who take little care of the serving of God.

And because they rather choose to be great than humble, therefore they become vain in their imaginations.¹⁸

He is truly great who hath great love.

He is truly great that is little in himself, and that maketh no account of any height of honour.¹⁹

He is truly wise that accounteth all earthly things as dung that he may win Christ.²⁰

And he is truly learned, that doeth the will of God and forsaketh his own will.

We must not trust every saying or suggestion, but warily and patiently ponder things according to the will of God.²¹

It is great wisdom not to be rash in thy doings,²² nor to stand stiffly in thine own conceits; as also not to believe every thing which thou hearest, nor immediately to relate again to others what thou hast heard or dost believe.²³

Consult with him that is wise and of sound judgment, and seek to be instructed by one better than thyself, rather than to follow thine own inventions.²⁴

¹⁶ Cf. Shakespeare's "Henry VIII.," Act iii., Se. ii. :

" And I feel within me
A peace above all earthly dignities,
* A still and quiet conscience."

¹⁷ Cf. Matt. xxv. 31—40.

¹⁸ Rom. i. 21.

¹⁹ Matt. xviii. 4; xxiii. 11.

²⁰ Phil. iii. 8.

²¹ I, John iv. 1.

²² Prov. xix. 2.

²³ Prov. xvii. 9.

²⁴ Prov. xii. 15.

The proud and covetous can never rest. The poor and humble in spirit dwell in the multitude of peace.²⁵

True quietness of heart is gotten by resisting our passions, not by obeying them.

Glory not in wealth if thou have it, nor in friends because they are powerful ; but in God who giveth all things, and who desireth to give thee Himself above all things.

Esteem not thyself for the height of thy stature, nor for the beauty of thy person, which may be disfigured and destroyed by a little sickness.

Esteem not thyself better than others, lest perhaps in the sight of God, who knoweth what is in man, thou be accounted worse than they.

Be not proud of well doing ; for the judgment of God is far different from the judgment of men, and that often offendeth Him which pleaseth them.²⁶

The humble enjoy continual peace, but in the heart of the proud is envy, and frequent indignation.

Flatter not the rich, neither do thou appear willingly before the great.

We must have love towards all, but familiarity with all is not expedient.

Who is so wise that he can fully know all things ? Be not, therefore, too confident in thine own opinion, but be willing to hear the judgment of others. I have often heard that it is safer to hear and to take counsel than to give it.²⁷

Fly the tumult of the world as much as thou canst, for the treating of worldly affairs is a great hindrance, although it be done with a sincere intention ; for we are quickly defiled and enthralled by vanity.²⁸

²⁵ Matt. v. 3.

²⁶ I. Samuel xvi. 7.

²⁷ Rom. xii. 16.

²⁸ This and the few following paragraphs contain the keynote of much of the "Imitation," and also the explanation of the tendency of the mystics to spend their time in complete seclusion. Though this tendency was not surprising in the state of the world at the close of the Middle Ages, to accept this direction too literally would lead to a false philosophy of life.

We might enjoy much peace, if we would not busy ourselves with the words and deeds of other men.

How can he abide long in peace who thrusteth himself into the cares of others, who seeketh occasions abroad, who little or seldom cometh to himself?

Blessed are the single-hearted, for they shall enjoy much peace.

Why were some of the saints so perfect and so contemplative? Because they laboured to mortify themselves wholly to all earthly desires; and therefore they could with their whole heart fix themselves upon God, and be free for holy retirement.²⁹

We are too much led by our passions, and too solicitous for transitory things. If we would endeavor, like brave men, to stand in the battle, surely we should feel the assistance of God from Heaven. For He who giveth us occasion to fight, to the end we may get the victory, is ready to succour those that fight, and that trust in His grace.³⁰

If we esteem our progress in religious life to consist in some outward observances, our devotion will quickly be at an end.

If every year we would root out one vice, we should soon become perfect men.

If we would do but a little violence to ourselves at the beginning, then should we be able to perform all things afterwards with ease and delight.

It is a hard matter to forego that to which we are accustomed, but it is harder to go against our own will. But if thou dost not overcome small and easy things, when wilt thou overcome harder things?

²⁹ The reference is to the ascetics and anchorites, who began in the third century to resort to a solitary life with a view to greater holiness of character. During the early history of Christianity it was considered enough to hold aloof from heathen festivals and amusements; but as persecution became more bitter and society became more corrupt, retirement, at first from cities to villages, and afterwards to more complete solitude, was widely resorted to. This practice was never so prevalent in the Western as in the Eastern church, and eventually convent life came in the former to be generally regarded as a sufficient separation from the world.

³⁰ I. Cor. xv. 57; Hebrews ii. 18.

Resist thy inclination in the very beginning, and unlearn evil habits; lest, perhaps, by little and little, they draw thee to greater difficulty.³¹

It is good that we have sometimes some troubles and crosses; for they often make a man enter into himself, and consider that he is here in banishment, and ought not to place his trust in any worldly thing.³²

So long as we live in this world we cannot be without tribulation and temptation.

Nevertheless, temptations are often very profitable to us, though they be troublesome and grievous; for in them a man is humbled, purified, and instructed.

There is no man that is altogether free from temptations whilst he liveth on earth; for the root thereof is in ourselves, who are born with inclination to evil.

Many seek to fly temptations, and fall more grievously into them.³³

By flight alone we cannot overcome, but by patience and true humility we become stronger than all our enemies.

Often take counsel in temptations, and deal not roughly with him that is tempted; but give him comfort, as thou wouldst wish to be done to, thyself.

Some are kept from great temptations, and in small ones which do daily occur are often overcome; to the end that, being humbled, they may never presume on themselves in great matters, while they are worsted in so small things.

Turn thine eyes unto thyself, and beware thou judge not the deeds of other men.³⁴ In judging of others a man laboreth in

³¹ Compare with these remarks on the formation of character, Bacon's essay on "The Nature of Man."

³² Hosea v. 15; II. Cor. iv. 17.

³³ This is the testimony of some of the very "saints" before referred to. An active life is for many temperaments a better safeguard than a solitary one.

³⁴ Matt. vii. 1.

vain, often erreth, and easily sinneth;³⁵ but in judging and examining himself, he always laboreth fruitfully.

Without charity the outward work profiteth nothing;³⁶ but whatsoever is done of charity, be it never so little and contemptible in the sight of the world, it becomes wholly fruitful.

For God weigheth more with how much love a man worketh than how much he doeth. He doeth much that loveth much.³⁷

He doeth much that doeth a thing well. He doeth well that rather serveth the common weal than his own will.

Endeavor to be patient in bearing with the defects and infirmities of others, of what sort soever they may be: for that thyself also hast many failings which must be borne with by others.³⁸

If thou canst not make thyself such an one as thou wouldest, how canst thou expect to have another in all things to thy liking?

We would willingly have others perfect, and yet we amend not our own faults.

But now God hath thus ordered it, that we may learn to bear one another's burdens;³⁹ for no man is without fault; no man but hath his burden; no man is sufficient of himself; no man is wise enough of himself; but we ought to bear with one another, comfort one another, help, instruct, and admonish one another.⁴⁰

Occasions of adversity best discover how great virtue or strength each one hath; for occasions do not make a man frail, but they show what he is.⁴¹

³⁵ Eccles. iii. 16.

³⁶ I. Cor. xiii. 3.

³⁷ Cf. Luke vii. 47. Compare Coleridge's "Ancient Mariner," Part vii.:

He prayeth best who loveth best
All things both great and small.

³⁸ Rom. xv. 1; I. Thess. v. 14; Gal. vi. 1.

³⁹ Gal. vi. 2.

⁴⁰ I. Thess. v. 14; I. Cor. xii. 25; II. Cor. i. 3—6.

⁴¹ The aphorisms contained in the "Imitation of Christ" may, in point of literary form as well as mode of treatment of the topics discussed, be advantageously compared with Jeremy Taylor's "Rules and Exercises of Holy Living."

MILTON'S PRAYER OF PATIENCE

Elizabeth Lloyd (Mrs. Howell) is a native and resident of Philadelphia. Her best known composition is the "Prayer of Patience," but she has also written other poems of merit, some of which were contributed to "The Wheat Sheaf," a collection of prose and poetry published at Philadelphia in 1852.

1. I am old and blind !
Men point at me as smitten by God's frown ;
Afflicted and deserted of my kind,
Yet am I not cast down.
2. I am weak, yet strong :
I murmur not that I no longer see ;²
Poor, old, and helpless, I the more belong,
Father Supreme, to Thee.
3. O Merciful One !
When men are farthest, then art Thou most near ;
When friends pass by, my weaknesses to shun,
Thy chariot I hear.
4. Thy glorious face
Is leaning towards me, and its holy light
Shines in upon my lonely dwelling-place,—
And there is no more night.
5. On my bended knee,
I recognize Thy purpose, clearly shown ;
My vision Thou hast dimmed, that I may see
Thyself—Thyself alone.

¹ Milton's eyesight began to fail in 1644, when he was thirty-five years of age, but he did not become totally blind till 1653. His eyes remained perfectly clear and without any external disfigurement whatever. In one of his poems—a sonnet to Cyriac Skinner—and elsewhere in his writings, he attributes his failing sight to overwork as its immediate cause.

² See the sonnet "On His Blindness" and his second sonnet to Cyriac Skinner.

6. I have naught to fear ;
This darkness is the shadow of Thy wing ;
Beneath it I am almost sacred,—here
Can come no evil thing.
7. Oh, I seem to stand
Trembling, where foot of mortal ne'er hath been,
Wrapped in the radiance of Thy sinless hand
Which eye hath never seen.
8. Visions come and go,—
Shapes of resplendent beauty round me throng ;
From angel lips I seem to hear the flow
Of soft and holy song.³
9. It is nothing now,—
When Heaven is ripening on my sightless eyes,
When airs from Paradise refresh my brow,
That earth in darkness lies.
10. In a purer clime,
My being fills with rapture—waves of thought
Roll in upon my spirit—strains sublime
Break over me unsought.
11. Give me now my lyre !
I feel the stirrings of a gift divine ;
Within my bosom glows unearthly fire,
Lit by no skill of mine.⁴

—Elizabeth Lloyd Howell.

³ Hallam in his "Literature of Europe" says: "It is owing in part to his blindness, but more perhaps to his general residence in a city, that Milton, in the words of Coleridge, is not a picturesque but a musical poet; or, as I would prefer to say, is the latter more of the two." * * The sense of vision delighted his imagination, but that of sound wrapped his whole soul in ecstasy."

⁴ These verses were first published anonymously by Miss Lloyd in the *Friend's Review* for January 1847. Misled by their exceptional merit and their similarity in form and spirit to Milton's own poetry, an English publisher subsequently inserted them, as a recently recovered production of the great poet himself, in an edition of his works, under the title of "Milton on his Loss of Sight." By common consent their presence amongst his poems on the same subject would detract nothing from the excellence of the collection, and it is a high tribute to their author that her treatment of such a theme has been so often mistaken for his own.

“MEMBERS ONE OF ANOTHER.”

Dr. Nelles was born near Brantford, Ontario, in 1823, and received his early education near his native place. After spending some time in an academy in New York he took a university course in Victoria College, Cobourg, of which, on the retirement of the Rev. Dr. Ryerson in 1859, he became President. Since that time he has filled continuously the positions of President and Professor of Mental and Moral Philosophy, and has conferred great benefit on the institution by his efforts to extend its sphere of operations and to secure for it a permanent and adequate endowment. Dr. Nelles has been a teacher rather than a *littérateur*, but such productions as have appeared from his pen show him to be master of a vigorous and effective style.

Educated men and uneducated are members one of another. The men who toil with the brain and the men who toil with the hand are in co-partnership, bound together by the closest ties of reciprocal help and obligation. This is sometimes forgotten by men of culture, especially by men of narrow or ungenerous types of culture. They have a knowledge that puffeth up, but not the charity that buildeth up. They become infected with the spirit of haughty exclusiveness, the coldness and the pride of a spurious refinement. They are of finer clay than the common humanity.¹ They are of the head and have no need of the feet.² Young men fresh from college are sometimes tainted with this disease, and venture even to look scornfully upon the homely garb and homely ways of the very father and mother by whose tender love and sore self-denial they have secured the slight elevation from which they affect to look down upon the rock whence they were hewn. And in other walks and phases of intellectualism the same miserable vanity may be detected. But his³ enlightenment has not advanced very far who has not yet learned that without the mechanic and the farmer there could be no scholarship or philosophy.

1 What figure in this whole sentence? What figure in the word *clay*?

2 See 1. Corinthians, xii., 21.

3 This use of the possessive as an antecedent is not uncommon: the adjective force of the word, however, is lost in that of the pronoun. In this construction the possessive is quite emphatic. There is no necessity for regarding *his* as equivalent to *of him*.

If there were no shoemaker, the scholar must⁴ needs⁵ make his own shoes; if there were no carpenter, the scholar must needs build his own house; and if there were no miller and baker, the scholar must needs grind his own corn and bake his own bread;—the result of which must be poorer bread, poorer houses, poorer shoes, and also poorer scholarship, if, indeed, any scholarship at all. When it is said the king himself is served by the field, the king of thought is meant as well. The crown upon the brow of the scholar may be luminous with the light of heaven, but the gems with which it is set have been dug from the rugged rocks of earth. The sceptre he wields was hewn from the mountain side by the rude hands of toil. The steps by which he ascends to his throne of power repose upon the shoulders of the common and unlettered humanity below.⁶ Learning means leisure, leisure means capital, and capital means labor. The scholar's exemption from manual toil is a purchased exemption—purchased by the vicarious drudgery and mental poverty of many generations of men. This is a truth evident enough on reflection, but the penetrating sense of it comes only through that divine religion which not merely teaches but creates the spirit of brotherhood among men. It is one of many examples to show how dependent the perceptions of the intellect often are on the affections. The philosopher may indeed discover his obligations to the peasant, but the Gospel alone will infuse into all the walks of literature and science that sweet and tender sympathy which reveals itself to the world in the manger and the cross.⁷ If, therefore, any of you are aiming at scholarly attainments, then I beseech you cultivate this sense of oneness with all humanity, however removed it⁸ may be from you in learning and refinement. If you find at

⁴ Criticise this use of *must*. In this sentence the antecedent member contains a supposition contrary to fact, and hence the consequent must contain a conditional verb. *Must* is not conditional, at least in modern usage; and though historically a past tense, it now expresses a present, not a conditional necessity. See Mason's Grammar, 431.

⁵ Note this adverbial use of the possessive of a noun. See Mason's Grammar, 267.

⁶ Point out the figures in the three preceding sentences.

⁷ Compare the sentiment here expressed with John xiii. 12-15. Indicate the figure in *manger* and *cross*. ⁸ Substitute the noun for which "it" stands.

any time a man whose hands are hardened by toil, whose feet are laden with the thick clay of the field, and whose air and gait betoken the severities of his homely lot, then, with a quick and tender cordiality, lay your soft white hand in his,⁹ letting him feel how mindful you are of him as a brother in the common work of human advancement,—as a brother, too, through whose vicarious exclusion you have found admission within the temple of science and letters.¹⁰

Conversely, the man who toils with the hand is dependent on the man who toils with the brain. Sometimes the hardy workman of the shop or field looks askance with an envious or jealous eye upon the scholar and man of science. He is thought to be a kind of gentleman, an idler or a drone, a superfluity, if not a burden, upon the great body politic. But ever memorable are the words of Bacon, that the end of science is “the relief of man’s estate.”¹¹ The relief of man’s estate in the shop, in the field, in the home, in the street, in the hospital, in the senate-chamber.¹² It is the poor man, the common laborer, that¹³ is most relieved and comforted by the discoveries of science. The rich man by means of his wealth can always command the advantages of life, but if ever there is to be an uplifting of the toiling multitudes, a mitigation of their hardships, it must come largely from the applications of science. No one should so sing the praises of science as the man of toil. The collier, descending into the damps¹⁴ of the mine with his safety-lamp¹⁵ in

⁹ Show from the context if “hand” is the only word to be supplied after “his.”

¹⁰ Express in plain language the meaning from “through” to “letters.” A temple was dedicated to some god who was supposed always to be present in it; those who were said “to gain admittance to the temple,” enjoyed the favor of the god and thereby received an immortality;—a sort of apotheosis took place. This, however, is hardly the meaning of the expression in the text.

¹¹ The state, or condition, from Latin *status*.

¹² Remark the example of *anaphora*.

¹³ On the construction of this relative clause see Abbot’s “How to Parse,” 153-162.

¹⁴ The poisonous gases of mines are known by the names “fire damp,” “choke damp,” &c.

¹⁵ The safety lamp was invented by the celebrated chemist Sir Humphry Davy. In 1815. The essential feature of the lamp is a covering of fine wire gauze, which, on account of the heat-conducting property of iron, prevents the flame of the lamp from igniting the highly explosive mixture of air and fire-damp often found in mines.

his hand, should sing the praises of science. The farmer, having laid aside old-fashioned implements of husbandry, while riding snugly on his cultivator, or reaper, or mower, should sing the praises of science. The afflicted patient, about to undergo a painful and delicate surgical operation, where the operation is made still more dangerous by the pain, rendered unconscious of suffering by chloroform,¹⁶ should sing the praises of science. The mariner on the sea, with his compass, his astronomical instruments and tables,¹⁷ making his way by steam against wind and tide, should sing the praises of science. Woman, giving over now the melancholy "Song of the Shirt,"¹⁸ with her sewing machine doing in an hour the work of many weary days, should sing the praises of science.

Science is thought sometimes to be cold, remote, unpractical; but comfort is one of the warm sweet words of our language, and "science" may be translated "comfort." The clouds seem to be cold and remote, and I have heard men speak of the "cold clouds of learning;" but "if the clouds be full of rain they empty themselves upon the earth." There are no clouds so full of rain as these so-called¹⁹ clouds of science, and when they fall they bring "the splendor in the grass, and glory in the flower," the verdure, the bloom, the waving corn, the mellow fruit. "All glories fade," says Macaulay, "before the glory of the statesman;" yet often it is the great thinker that throws out upon the world the pregnant truth from which the statesman's best measures are evolved. The man of thought is the eye to

¹⁶ Chloroform, an anæsthetic, or substance that produces unconsciousness and insensibility to pain on being inhaled, was first applied to this purpose in 1847, by Dr. Simpson of Edinburgh, at the suggestion of a chemist named Waldie.

¹⁷ Latitude and longitude are ascertained at sea by means of observing the position of the sun, the eclipses of Jupiter's moons, and other phenomena of the heavens. Instruments are needed for taking the observations, and logarithmic and other tables are required in the calculations.

¹⁸ The "Song of the Shirt" was written in 1843 by the poet Thomas Hood (1798-1845). It begins—

"With fingers weary and worn,
With eyelids heavy and red,
A woman sat in unwomanly rags,
Flinging her needle and thread."

¹⁹ Comment upon the applicability of the term "so-called" in this connection, and also upon the extension of the metaphor in the rest of the sentence.

the man of action. His suggestions of higher truth and better methods shine afar upon the darkened sky and teach the practical statesman how "to take occasion by the hand, and make the bounds of freedom wider yet." "We are all your pupils," said the prime minister of the British Cabinet to Adam Smith, the whole cabinet rising to do him reverence, "we are all your pupils, Mr. Smith."²⁰ Let the laboring people, then, everywhere, be thankful for men of thought, and let them rejoice in all things done for the endowment of universities and schools of science. Let them feel that science is remote only as the sun is remote, and that, like²¹ the rays of the sun, it is full of light, and warmth, and power. Like the light of the sun, it travels swiftly and beneficently to the abodes of the people. Like the light of the sun, it lies not sleeping upon the summit of the hills,²² nor plays idly upon the high mountain peaks; but it pours its golden flood down along the valleys, out upon the plains, abroad upon sea and shore, carrying everywhere to earth the beatitudes²³ of heaven, making the tiniest insect flutter with new pulsations of joy,²⁴ and verifying to the world the saying, that,—

"Not a lily-muffled hum of summer bee
But finds some coupling with the spinning stars."²⁵

Like the light of the sun, it gilds not alone the dome of the rich man's palace, but penetrates into the half-darkened window of the poor man's cottage, solacing him upon his bed of pain, and making poor and rich alike to exclaim, "Truly the light is sweet, and a pleasant thing it is for the eyes to behold the sun."

The different departments of learning, and the various faculties of a university, are members one of another. Members one of another, too, are all specialists in science or literature. Reciprocally, they feed and are fed; reciprocally, they borrow and

²⁰ See Green's Short History of the English People, chap. x., sec. iii., "Adam Smith."

²¹ Point out and name the figures in the rest of the paragraph.

²² That is (in the application of the figure) science does not benefit the rich and the learned alone.

²³ Remark on the use of "beatitudes" in this connection.

²⁴ Is the expression "making-joy" literal or metaphorical? Show which it should be. Comment in the same way upon "Truly-sun," six lines below.

²⁵ Illustrate this statement. Comment on "lily-muffled" as a poetical epithet.

lend, giving help and guidance in almost innumerable ways the one to the other. Nature herself lays the foundation at once for distribution and recombination. She throws her works into kingdoms and provinces.²⁶ Minerals feed the plants, plants the animals, and each again, in turn, comes back to repay what it had borrowed. The trees of the forest differentiate and specialise indefinitely, running into endless forms of beauty, and yet never losing their ties of brotherhood. Each one grows and blooms with marvellous design, and apparent spontaneity, as if, according to the new "philosophy of the unconscious," it really had a mind of its own. But how sweet and continuous the great harmony of the grove with its interwoven foliage, and its "broken lights" of the rainbow spread over all! The multitudinous trees still "clap their hands"²⁷ and shout in unison the praise of their Creator! Behold here, then, the type of the affiliated sciences of men! Behold in the kingdom of nature the ground and the defence of division of labor in the world of thought! What science stands alone? The abstractions of mathematics might seem at first to be the least capable of application to concrete realities. It tells of lines without breadth or thickness, and of points that have neither length, breadth, nor thickness, but position only. But out of these airy abstractions, to which "the spider's most attenuated thread is cord and cable," the mathematician builds a celestial chariot on which astronomer, chemist, botanist, physicist, in a word, all men of science, ride to their goal.²⁷ And these in turn, by their magnificent discoveries, contribute new incentives and suggestions, which give rise to higher forms of calculus and improved types of mathematical expression. The manufacture of glass may seem a trivial art, but on it rest the sublime revelations of the telescope and the no less curious and instructive revelations of the microscope. Poetry, being itself no science, is popularly supposed to find in science only a foe. But he who reads a

²⁶ Referring to the so-called "animal, vegetable, and mineral kingdoms," and their various subdivisions.

²⁷ What is the rhetorical figure?

chapter in Herschel or Proctor,²⁸ scarcely can determine whether he is borne aloft upon the wings of imagination or of science, and must feel assured that the dreams of the poet are destined to brighten and expand forever with our ever enlarging conceptions of the universe. The ideals of the poet will be successively transcended and enriched by the realities of God, and reciprocally again, as Tyndall²⁹ teaches, there will always be "the scientific uses of the imagination."

²⁸ Sir John Herschel, (1792-1871), a most eminent astronomer; he wrote several books on astronomy, and was the first to popularize that subject.

Mr. R. A. Proctor is a prominent astronomer of the present day; he has written a number of books on astronomy and science generally, all of an exceedingly interesting character.

²⁹ Professor Tyndall, the "poet of science," is one of the most enthusiastic scientific men of the day; his numerous works are all written in a clear, lucid manner, and many of them display strong powers of imagination.

RIP VAN WINKLE.

Washington Irving was born at New York, April 3, 1783. After passing through the ordinary schools of the day he entered upon the study of law; but although he was ultimately admitted to the bar, he never practised,—anything like set, systematic work being altogether distasteful to him. His constant companions were Goldsmith and Johnson, the novelists of the eighteenth century, Swift, Addison, Shakespeare, Spenser, and Chancer, traces of whose influence are everywhere visible throughout his works. While he was thus laying the foundation of that charm of style so characteristic of his writings, his love of nature was cherished by frequent rambles among the noble scenery in the neighborhood of New York, and his keen powers of observation found an ample field in the oddities of the descendants of the early Dutch settlers, and in the absurdities of the political and social life around him. In 1802 Irving began his literary career with the *Old Style Papers*, a series of humorous contributions to a paper started by his brother. Ill-health, however, forced him in 1804 to go abroad for two years. Failing after his return to receive a government appointment, he joined a friend in editing *Salmagundi*. In 1810 he became a partner in business with two of his brothers, receiving a share of the profits, but doing little or nothing of the work, one of the brothers being unwilling that he should engage in anything that interfered with his tastes or pursuits. For the greater part of the two following years Irving was editor of a magazine in Philadelphia; the regular labor that this demanded, however, he found quite ungenial to his disposition.

In 1815 Irving again went to Europe, this time, as it proved, for seventeen years. Not till the bankruptcy of his business firm in 1818, and his failure to obtain diplomatic employment, did he finally decide to

adopt literature as a profession. His Sketch Book, the first number of which appeared in May 1819, was the first product of this new resolve. He now visited various countries on the continent, meeting, as in England, with most of the famous literary men of the time. In 1829, while living in the old Moorish palace of the Alhambra in Spain he received from the United States government the appointment of Secretary of Legation at London. This position he held for three years, returning to America in May 1832. The next ten years he passed in his native land. During this period he produced several works; projected, and in part sketched, a History of the Conquest of Mexico, giving it up when he learned that Prescott was engaged on the same theme; made tours in various directions, one to the west of the Mississippi; and in general led a happy life, interrupted at times by unaccountable fits of melancholy. His residence at Sunnyside, on the east bank of his loved Hudson near Tarrytown,—the very scene of the adventures in *Sleepy Hollow*,—was the resort of friends and admirers, and the home of a family of orphan nieces and of an aged brother. In 1838 he was nominated for mayor of New York, and soon afterward he was offered a seat in the Cabinet at Washington. Both of these proffered honors he declined: his sensitive nature shrank from mingling in the bitter personal politics of the time. From 1842 to 1846 he was United States ambassador to the Court of Spain. In the latter year he returned to spend his remaining days at home, engaging in varied literary work, in travelling, and in rest at Sunnyside surrounded by those he loved. He died at Sunnyside, November 27, 1859, having completed his *Life of Washington*, his "crowning work," the previous April.

Irving's most important works are:—*Salmagundi* (1806), a serial intended "to instruct the young, reform the old, correct the town, and castigate the age." It was very popular, but lasted only a year. *History of New York*, a burlesque history of the State purporting to have been found in manuscript in the chamber of Diedrich Knickerbocker, an old gentleman who had lately disappeared. This is Irving's most original work, abounding in rich humor and good-natured wit at the expense of the descendants of the old Dutch settlers, mingled often with keen satire on the customs of society and of governments. *The Sketch-Book* (1819), completed in 1820, a collection of short papers containing some of his best writing, humorous, pathetic, descriptive, and otherwise. *Bracebridge Hall* (1822), similar to the Sketch Book. *Life and Voyages of Columbus* (1828). *Chronicles of the Conquest of Grenada* (1829), written mainly at Seville, not historical, but presenting "a lively picture of the war, and one somewhat characteristic of the times, so much of the material having been drawn from contemporary historians." *Voyages of the Companions of Columbus* (1830), *Alhambra* (1832), "a beautiful Spanish 'Sketch-Book'—the subjects being in the most elegant and finished style." *Crayon Miscellany*, a series of tales and sketches, including *Tour on the Prairies*, *Abbotsford*, *Legends of the Conquest of Spain*, &c., that appeared in the course of 1836. *Astoria* (1836), principally an account of the founding of a colony at the mouth of the Columbia River by John Jacob Astor, a fur trader. *Adventures of Captain Bonnerille* (1837), founded upon the journal of a U. S. officer while exploring the Rocky Mountains and the Far West. *Wolfert's Roost* (1855), a collection of his contributions to the "Knickerbocker

Magazine" in 1839. *Life of Goldsmith* (1849), a charming biography, being an enlargement of a former sketch, and containing the results of the researches of other biographers of Goldsmith. *Mahomet and his Successors* (1850), a popular historical work containing nothing original—the least valuable of the author's historical works. *Life of Washington* (1855—1859), the work of many anxious years, a "noble capital for his literary column." It is Irving's most elaborate production—a labor of love, in preparing which the author lived in constant fear that death or failing powers would prevent him from completing it.

Irving is not distinctively an American writer: his own good sense, his readiness to see and appreciate what is good in others, his long residence abroad, his familiar intercourse with the great men of other countries, his delight in the scenes of ancient grandeur and in the gorgeous legends of chivalry as well as his love for the natural scenery of his native land—all combined to make him cosmopolitan rather than American, and to render him incapable of narrowing his mind to one country, or party, or sect. Apart from his historical works, his aim was to entertain, not to instruct or reform, mankind; hence he is said to have no moral purpose in his writings. But he is everywhere pure and healthy in tone—the man himself was pure; he does not attempt to analyze human character and human motive, or to examine the workings of the human heart; but he excels in delineation of character as well as in the description of natural scenery and of incident; he is objective, not subjective. His kindly nature did not allow his humor to hurt anybody; though childless and wifeless he could enter heartily into the sports of children, and dwell with tenderness on scenes of domestic happiness.

No writer, not even Goldsmith, more clearly shows the man in his writings. Irving was deeply sensible to the beauties of nature, and his descriptions, minute in their detail, bring the scenes vividly before us because they are vividly before him. He had a keen sense of the ridiculous and the odd in the society around him; he enjoyed it and makes us enjoy it in consequence. His humor is hearty; it is never, as is sometimes the case with Goldsmith, the sparkle on the surface of a tear; the smile in his reader's eye is but the reflection from his own. His satire is always good-natured; he never indulges in invective, never purposely wounds or holds up to ridicule; he is amused at the follies of people rather than disgusted at them. His pathos is as natural and true as it is tender; for he draws upon the memory of his own sorrow—the death of the lady to whom he was engaged to be married, and whose name he never afterwards uttered, even in presence of his closest friend. No truer pathos exists than is found in *The Broken Heart*, *The Widow and her Son*, *The Pride of the Village*, and *The Wife*.

As a historian Irving does not rank high; he had not the patience necessary for the careful laborious research that history demands; but he is always interesting, and in the main animated and graceful. He chose only those themes that were congenial to him, either through personal sympathy or through the charm they had for him on account of something heroic or chivalrous in them.

Irving, though not original in style, never consciously imitated any other writer; but the student of Goldsmith and Addison will readily perceive whence the inspiration came. The leading characteristics of his style are ease, grace, simplicity, purity, clearness, and finish. His nice taste led him to reject faulty constructions, inaccurate expres-

sions, and unmelodious combinations. His "sense of form" was very delicate; consequently his sentences are carefully balanced; due importance is given to whatever is introduced,—nothing is out of proportion; the transitions from one idea to another are never abrupt, all are carefully prepared and seem perfectly natural. Indeed, he may sometimes be justly charged with over-elaboration; he awakens the suspicion that the feeling expressed is not genuine, and that his sole care is the art in the production, and that he is sacrificing truth to form. Of this defect "*Westminster Abbey*" is perhaps the most marked example.

[The following¹ Tale was found among the papers of the late Diedrich Knickerbocker,² an old gentleman of New York, who was very curious in the Dutch³ history of the province, and the manners of the descendants from its primitive⁴ settlers. His historical researches, however, did not lie so much among books as among men; for the former are lamentably scanty on his favorite topics, whereas he found the old burghers, and still more their wives, rich in that legendary lore so invaluable to true history.⁵ Whenever, therefore, he happened upon a genuine Dutch family, snugly shut up in its low-roofed farmhouse, under a spreading sycamore, he looked upon it as a little clasped volume of black letter,⁶ and studied it with the zeal of a book-worm.

1 In this introduction Irving quietly laughs at those historians who relate as true history some of the most grotesque of popular legends; but the chief part is a characteristic protest against the manner in which very many leading men of the descendants of the early Dutch colonists regarded his "*Knickerbocker's History of New York*,"—a book that gave great offence to these people, who seem to have been unable to appreciate its rich humor. Irving indicates, in his own way, the origin, character, and purpose of the book, with an amusing reference to its popularity, and at the same time intimates that it is absurd in anyone to be angry from such a trifling cause.

2 Diedrich (deed-rik) Knickerbocker was a name frequently assumed by Irving in his lighter writings. The introduction to the *Sketch Book* shows that the author is here describing his own character and tastes.

3 Hendrik (or Henry) Hudson, an Englishman in the service of the Dutch, was the first to explore (1609) the coast in the neighborhood of New York and to sail up the river. The Dutch claimed the country by right of discovery, and colonized it. It came into the possession of the English in 1664.

4 Remark that one element of the humor in this story consists in the gravity with which the exaggerations and other absurd statements are made. Note the frequent humorous assertions of the truth of his narrative, and of his anxiety to be precise in his statements.

5 Women seem to have always had the reputation of preserving the legends and stories of former days. Saint Paul speaks of "old wives' fables"; the Arabian Nights' Entertainments are stories related by women; and the ballads collected by Bishop Percy, Scott, and others were taken down from the recitation of old peasant women. Such women deserve our gratitude for saving these legends from destruction.

6 Black-letter is the name now given to the coarse, rude type in "Old English" or German characters employed in the earliest printing. The earliest printed books con-

The result of all these researches was a history of the province during the reign of the Dutch governors,⁷ which he published some years since. There have been various opinions as to the literary character of his work, and, to tell the truth, it is not a whit⁸ better than it should be. Its chief merit is its scrupulous accuracy, which indeed was a little questioned on its first appearance, but has since been completely established; and it is now admitted into all historical collections as a book of unquestionable authority.

The old gentleman died shortly after the publication of his work, and now that he is dead and gone, it cannot do much harm to his memory to say, that his time might have been much better employed in weightier labors. He, however, was apt to ride his hobby his own way⁹; and though it did now and then kick up the dust a little in the eyes of his neighbors, and grieve the spirit of some friends, for whom he felt the truest deference and affection; yet his errors and follies are remembered "more in sorrow than in anger," and it begins to be suspected that he never intended to injure or offend. But however his memory may be appreciated by critics, it is still held dear by many folk whose good opinion is well worth having, particularly by certain biscuit-bakers, who have gone so far as to imprint his likeness on their new-year cakes, and have thus given him a chance for immortality, almost equal to the being stamped¹⁰ on a Waterloo medal, or a Queen Anne's farthing.¹¹]

sisted chiefly of legends, tales, &c., thoroughly believed by the readers. Develop the comparison in the text.

⁷ These were Wouter Van Twiller, Peter Kieft, and Peter Stuyvesant (*uy=i*), whose rule is so graphically described in the "History of New York."

⁸ "Not a whit" contains a tautology: *not* itself is a compound of *na* (negative), and *whit*, a thing.

⁹ Remark here that the author intimates he will write as he pleases. Explain the metaphors in this connection.

¹⁰ For this construction see Mason's Grammar, sec. 200-1, and note; 470 and note.

¹¹ The "Sketch Book" was written in England, but first published in New York.

RIP VAN WINKLE.

A POSTHUMOUS WRITING OF DIEDRICH KNICKERBOCKER.

By Woden, God of Saxons,
 From whence comes Wensday, that is Wodensday,
 Truth is a thing that ever I will keep
 Unto thylke¹² day in which I can creep into
 My sepulchre——Cartwright.

Legendary lore had always a charm for Irving; he was delighted with Scott's "Minstrelsy of the Scottish Border"—ballads, legendary, and otherwise, taken down by Scott from chiefly the recitation of old peasant women; he had read translations of German legends by different persons, and is said to have received from Scott the hint that some of these might be made the foundation of an excellent story.

In the characteristic note at the end of Rip Van Winkle Irving indicates the origin of his story—the legend of the Emperor Frederick Barbarossa. According to this legend the old emperor had not died, but, attended by faithful knights, was in a charmed sleep in an underground castle of the Kypphauser Mountain in the Hartz range, to return again when the glory and greatness of the German Empire had departed, in order to restore them once more. The attendant knights have been seen. One Peter Klaus, a villager, while wandering in the mountains, met with a number of men in antique garb; after being courteously entertained by them he returned home only to find that he had been absent twenty years. Other stories more or less resembling this are current among the German peasantry.

Legends concerning the supernatural disappearance of people from the earth, and their subsequent return, are common in all parts of the world; among others are that of the Seven Sleepers of Ephesus—seven young Christian men who, to escape persecution in the reign of the Emperor Decius, retired to a cave where they slept two hundred years, and awoke to find Christianity the established belief; the legend of Thomas the Rhymer or Thomas of Ercildoune,—so prominent in the Northern ballads of England and Scotland,—who was taken away from earth by the Queen of Fairy Land, and who returns from time to time on various errands; the nursery fairy story of the Sleeping Beauty; Hogg's "Kilmeny"; the famous legend of King Arthur, so long and so persistently believed in by the Welsh (see Greene's "History of the English People," reign of Edw. I.) In the "Passing of Arthur" in Tennyson's Idyls of the King, Arthur says:—

"I perish by this people which I made,—
 Tho' Merlin swore that I should come again
 To rule once more."

Sir Bedivere cries, as Arthur moves away in the black boat:—

"He passes to be King among the dead,
 And after healing of his grievous wound,
 He comes again."

But it is not the legend proper that constitutes the charm of Rip Van Winkle; the humor lies elsewhere; it lies in the delineation of Rip's character and domestic surroundings; in the picture of the little Dutch inn with its landlord and frequenters, and in the astounding change within the short space of (apparently) a night, that dazes the reader almost as much as it did the hero himself—a change from the snug, cosy Dutch inn with its old style sign to the rickety, barn-like, slipshod "hotel" with the everlasting "Union" attached to it; from the fat, stupid, speechless Dutchman, Nicholas Vedler, to the lean, bustling, voluble Yankee "Jonathan"; and from the sleepy village with its grave discussions of worn-out subjects and stale news, to the clamor of public speech-making in the warfare of modern party politics—the whole, with its dash of sportive satire and its mock solemnity, told in the author's happiest vein.

The adapted legend forms only about a fourth part of the present piece. But although the story is of foreign origin, yet the little village with its inhabitants and characteristics of both its early and later days, the hero himself a denizen of the village, and the magnificent scenery of the Kaatskills and the "lordly Hudson" at their feet, are so inseparably united that we cannot conceive of the legend as belonging to any other spot than that to which the author has transferred it.

¹² Thylke, "that," still used in Lowland Scotch; a compound of the Ang. Sax. *the*, and *lie* (*like*), like; *such* is composed of *sua*, so, and *lic*; *which*, of *hwa*, who or what, and *lic*.

Whoever has made a voyage up the Hudson, must remember the Kaatskill mountains.¹³ They are a dismembered branch of the great Appalachian family, and are seen away to the west of the river, swelling up to a noble height, and lording it¹⁴ over the surrounding country. Every change of season, every change of weather, indeed every hour of the day produces some change in the magical hues and shapes of these mountains; and they are regarded by all the good wives,¹⁵ far and near, as perfect barometers. When the weather is fair and settled, they are clothed in blue and purple, and print their bold outlines on the clear evening sky; but sometimes, when the rest of the landscape is cloudless, they will gather a hood of gray vapors about their summits, which, in the last rays of the setting sun, will glow and light up like a crown of glory.

At the foot of these fairy mountains, the voyager may have descried the light smoke curling up from a village, whose shingle roofs gleam among the trees, just where the blue tints of the upland melt away into the fresh green of the nearer landscape. It is a little village of great antiquity, having been founded by some of the Dutch colonists, in the early times of the province, just about the beginning of the government of the good Peter Stuyvesant (may he rest in peace!) and there were some of the houses of the original settlers standing within a few years, built of small yellow bricks brought from Holland, having latticed windows and gable fronts, surmounted with weathercocks.

In that same village, and in one of these very houses (which, to tell the precise truth, was sadly time-worn and weather-

13 Remark how the author shows his sense of form and symmetry. The Kaatskills are, in various ways, to act a prominent part in the story; they are, therefore, brought prominently forward and their image stamped, as it were, on the mind from the beginning. The requirements of the story would naturally bring us to the village at the foot of the mountain; hence the village is next introduced; and thus each step in the progress follows naturally the preceding one. In passing from one paragraph or idea to another, it will be observed that abruptness in the transitions is often avoided by making the closing expression or idea of the one paragraph suggest the opening of the next. Trace throughout the piece these evidences of artistic skill.

14 Give the force of "lording." On this use of *it* see Mason's Gram., sec. 372, note.

15 Show if the tenor of the expression, "and they—barometers" is in accord with that of the immediate context. Compare also "great antiquity" and "just—peace"! below. What object had the author in view in inserting these?

beaten), there lived many years since, while the country was yet a province of Great Britain, a simple, good-natured fellow,¹⁶ of the name of Rip Van Winkle. He was a descendant of the Van Winkles who figured so gallantly in the chivalrous days of Peter Stuyvesant, and accompanied him to the siege of fort Christina.¹⁷ He inherited, however, but little of the martial character of his ancestors. I have observed that he was a simple good-natured man; he was moreover a kind neighbor,¹⁸ and an obedient henpecked husband. Indeed, to the latter circumstance might be owing that meekness of spirit which gained him such universal popularity; for those men are most apt to be obsequious and conciliating abroad, who are under the discipline of shrews at home. Their tempers, doubtless, are rendered pliant and malleable in the fiery furnace of domestic tribulation,¹⁹ and a curtain lecture is worth all the sermons in the world for teaching the virtues of patience and long-suffering. A termagant²⁰ wife may, therefore, in some respects, be considered a tolerable blessing; and if so, Rip Van Winkle was thrice blessed.

Certain it is, that he was a great favorite among all the good wives of the village, who, as usual with the amiable sex,²¹ took his part in all family squabbles, and never failed, whenever they talked those matters over in their evening gossipings,²² to lay all the blame on Dame Van Winkle. The children of the vil-

¹⁶ Why not *man* instead of *fellow*? Note carefully the following description of a good-natured "ne'er do well."

¹⁷ In Delaware; it was held by the Swedes who claimed, and had in part colonized, that region. See in "Knickerbocker's History of New York" the absurdly ludicrous, mock heroic description of the siege and capture of this fort by Stuyvesant and his wonderful army.

¹⁸ Why is this statement repeated? Remark the mock earnestness in what immediately follows,—one of the elements of the humor of the piece.

¹⁹ Criticise the metaphor in "their tempers—tribulation," bearing in mind that "tribulation" is from the Latin *tribulatio*, a rubbing out of grain by means of a sledge set with sharp stones or iron teeth.

²⁰ Termagant (old French, Tervagant; Italian, Trevagante), the name of the god that mediæval Christians supposed the Saracens to worship. He was frequently represented in old plays as a violent, storming character. It is now applied to a violent, scolding woman. What is the force of *thrice* in the following line?

²¹ Why does not the author use the word "woman" here?

²² "Gossip" is a compound of the Ang. Sax. *god*, God, and *sib*, a relative—a "relative in God," that is, a sponsor in baptism; the modern usage shows a degradation in meaning.

lage, too, would shout with joy whenever he approached. He assisted at their sports, made their playthings, taught them to fly kites and shoot marbles, and told them long stories of ghosts, witches, and Indians. Whenever he went dodging about the village, he was surrounded by a troop of them hanging on his skirts, clambering on his back, and playing a thousand tricks on him with impunity; and not a dog would bark at him throughout the neighborhood.

The great error in Rip's composition was an insuperable aversion to²³ all kinds of profitable labor.²⁴ It could not be from the want of assiduity or perseverance; for he would sit on a wet rock, with a rod as long and heavy as a Tartar's²⁵ lance, and fish all day without a murmur, even though he should not be encouraged by a single nibble. He would carry a fowling-piece on his shoulder for hours together, trudging through woods and swamps, and up hill and down dale, to shoot a few squirrels or wild pigeons. He would never refuse to assist a neighbor even in the roughest toil, and was a foremost man at all country frolics for husking Indian corn, or building stone fences. The women of the village, too, used to employ him to run their errands, and to do such little odd jobs as their less obliging husbands would not do for them;—in a word, Rip was ready to attend to anybody's business but his own; but as to doing family duty, and keeping his farm in order, he found it impossible.

In fact,²⁶ he declared it was of no use to work on his farm; it

²³ It is usually stated that "aversion" should be followed by "from," not "to," since it is derived from the Latin *verto* (*versus*), to turn; but "aversion" contains also the Latin preposition *a* (*ab*), from; hence "aversion from" is tautological, while "aversion to" is contradictory. But in using the word its derivation is not present to the mind; we think merely of the object towards which our dislike is directed, not of the physical act implied by the derivation; hence "aversion to" seems to be the more natural expression.

²⁴ Express more briefly the idea in the preceding sentence. What effect does the author wish to produce by this wording? Is it consistent with the tenor of the piece? Remark that this first sentence contains the general statement. What is the character of the rest of the paragraph?

²⁵ The Tartars, or more properly Tatars, inhabit Asia, outside of China proper, and north of the Nan-Shan, Kuen-lun, Hindn Kush, and Elburz mountains. They also conquered and settled southern Russia in Europe: the Turks and Hungarians are also of Tartar origin. The famous Cossacks, the lancers in the Russian army, are also Tartars.

²⁶ How much of the following paragraph is in "indirect narration"? Change it to "direct narration."

was the most pestilent little piece of ground in the whole country; everything about it went wrong, and would go wrong in spite of him. His fences were continually falling to pieces; his cow would either go astray, or get among the cabbages; weeds were sure to grow thicker in his fields than any where else; the rain always made a point of setting in just as he had some outdoor work to do; so that though his patrimonial estate had dwindled away under his management, acre by acre, until there was little more left than a mere patch of Indian corn and potatoes, yet it was the worst conditioned farm in the neighborhood.

His children, too, were as ragged and wild as if they belonged to nobody. His son Rip, an urchin begotten in his own likeness, promised to inherit the habits, with the old clothes of his father. He was generally seen trooping like a colt at his mother's heels, equipped in a pair of his father's cast-off galligaskins,²⁷ which he had much ado²⁸ to hold up with one hand, as a fine lady does her train in bad weather.

Rip Van Winkle, however, was one of those happy mortals, of foolish, well-oiled dispositions,²⁹ who take the world easy, eat white bread or brown,³⁰ whichever can be got with least thought or trouble, and would rather starve on a penny than work for a pound. If left to himself, he would have whistled life away in perfect contentment; but his wife kept continually dinning in his ears about his idleness, his carelessness, and the ruin he was bringing on his family.

Morning, noon, and night, her tongue was incessantly going, and everything he said or did was sure to produce a torrent of household eloquence. Rip had but one way of replying to all lectures of the kind, and that, by frequent use, had grown into

²⁷ Galligaskins were a kind of wide, full trousers, worn in the latter part of the 16th and beginning of the 17th century. The word is said to be a "derivative of the Italian *Grechesco*—Greek; a name given to a particular kind of hose worn at Venice."

²⁸ *Ado* is a contraction used as a noun for *at do*, to do: the preposition *at* was often used before the infinitive in the old Northern English dialect.

²⁹ Develop the metaphor in "well-oiled disposition"; also in "torrent of eloquence," "volley," and "draw off his forces," below; note, in passing, any change of metaphor.

³⁰ Express "eat—brown" in other words.

a habit. He shrugged his shoulders, shook his head, cast up his eyes, but said nothing. This, however, always provoked a fresh volley from his wife, so that he was fain to draw off his forces, and take to the outside of the house—the only side which, in truth, belongs to a henpecked husband.

Rip's sole domestic adherent was his dog Wolf, who was as much henpecked as his master; for Dame Van Winkle regarded them as companions in idleness, and even looked upon Wolf with an evil eye, as the cause of his master's going so often astray. True it is, in all points of spirit befitting an honorable dog, he was as courageous an animal as ever scoured the woods;—but what courage can withstand the ever-during and all-be-setting terrors of a woman's tongue? The moment Wolf entered the house, his crest fell, his tail drooped to the ground, or curled between his legs, he sneaked about with a gallows air, casting many a sidelong glance at Dame Van Winkle, and at the least flourish of a broomstick or ladle, he would fly to the door with yelping precipitation.³¹

Times grew worse and worse with Rip Van Winkle as years of matrimony rolled on: a tart temper never mellows with age, and a sharp tongue is the only edge tool that grows keener with constant use.³² For a long while he used to console himself, when driven from home, by frequenting a kind of perpetual³³ club of the sages, philosophers, and other idle personages of the village, which held its sessions on a bench before a small inn designated by a rubicund portrait of his Majesty George the Third.³⁴ Here they used to sit in the shade through a long lazy

³¹ Remark upon "yelping precipitation." Show whether the author has hitherto been "minute in details."

³² How many and what figures are contained in "Times—use"? Develop them fully.

³³ What is the author's object in using "perpetual," and "sages and philosophers" and "profound discussions" further on?

³⁴ Compare this description of the inn and Van Bummel with that of the village ale-house and the school-master in Goldsmith's "Deserted Village." (See the critical remarks on Irving's style.) The additional personage, Nicholas Vedder, is a reproduction in miniature of Governor Wouter Van Twiller, in the "History of New York," a humorous satirization of the phlegmatic Dutch character, so attractive a subject to Irving in his earlier writings. The landlord serves materially to localize the story.

summer's day, talking listlessly³⁵ over village gossip, or telling endless sleepy stories about nothing. But it would have been worth any statesman's money to have heard the profound discussions that sometimes took place, when by chance an old newspaper fell into their hands from some passing traveller. How solemnly they would listen to the contents, as drawled out by Derrick Van Bummel, the schoolmaster, a dapper learned little man, who was not to be daunted by the most gigantic word in the dictionary ; and how sagely they would deliberate upon public events some months after they had taken place.

The opinions of this junto³⁶ were completely controlled by Nicholas Vedder, a patriarch of the village, and landlord of the inn, at the door of which he took his seat from morning till night, just moving sufficiently to avoid the sun and keep in the shade of a large tree ; so that the neighbors could tell the hour by his movements as accurately as by a sun-dial. It is true he was rarely heard to speak, but smoked his pipe incessantly. His adherents,³⁷ however (for every great man has his adherents), perfectly understood him, and knew how to gather his opinions. When anything that was read or related displeased him, he was observed to smoke his pipe vehemently, and to send forth short, frequent, and angry puffs, but when pleased he would inhale the smoke slowly and tranquilly, and emit it in light and placid clouds ; and sometimes taking the pipe from his mouth, and letting the fragrant vapor curl about his nose, would gravely nod his head in token of perfect approbation.

From even this stroughold the unlucky Rip was at length routed by his termagant wife, who would suddenly break in upon the tranquillity of the assemblage and call the members all to naught ; nor was that august personage, Nicholas Vedder himself, sacred from the daring tongue of this terrible virago,

³⁵ What is peculiar in "long—listlessly"? Show fully by what devices the effect is produced. Comment on "worth—money."

³⁶ Junto is a Spanish word from Latin *jungere* (*junctus*), to join. On the use of this word in English politics, see Green's History of England, reign of William III.

³⁷ Note this quiet little piece of satire.

who charged him outright with encouraging her husband in habits of idleness.

Poor Rip was at last reduced almost to despair; and his only alternative, to escape from the labor of the farm and clamor of his wife, was to take gun in hand and stroll away into the woods. Here he would sometimes seat himself at the foot of a tree, and share the contents of his wallet with Wolf, with whom he sympathized as a fellow-sufferer in persecution. "Poor Wolf," he would say, "thy mistress leads thee a dog's life of it; but never mind, my lad, whilst I live thou shalt never want a friend to stand by thee!" Wolf would wag his tail, look wistfully in his master's face, and if dogs can feel pity, I verily believe he reciprocated the sentiment³⁸ with all his heart.

In³⁹ a long ramble of the kind on a fine autumnal day, Rip had unconsciously scrambled to one of the highest parts of the Kaatskill mountains. He was after his favourite sport of squirrel-shooting, and the still solitudes had echoed and re-echoed with the reports of his gun. Panting and fatigued, he threw himself, late in the afternoon, on a green knoll, covered with mountain herbage, that crowned the brow of a precipice. From an opening between the trees he could overlook all the lower country for many a mile of rich woodland. He saw at a distance the lordly Hudson, far, far below him, moving on its silent but majestic course, with the reflection of a purple cloud, or the sail of a lagging bark, here and there sleeping on its glassy bosom, and at last losing itself in the blue highlands.

On the other side he looked down into a deep mountain glen, wild, lonely, and shaggy, the bottom filled with fragments from the impending cliffs, and scarcely lighted by the reflected rays of the setting sun. For some time Rip lay musing on the scene; evening was gradually advancing; the mountains began to throw their long blue shadows over the valleys; he saw that

³⁸ Give the full explanation of this phrase.

³⁹ Account for the changed tone of this and the following paragraph. Compare with the opening paragraph. Compare this view from the mountain with that described in Scott's *Lady of the Lake*, canto I. (See critical remarks on Irving's style.) Account for the character of the conclusion of the paragraph "On the—Winkle."

it would be dark long before he could reach the village, and he heaved a heavy sigh when he thought of encountering the terrors of Dame Van Winkle.

As⁴⁰ he was about to descend, he heard a voice from a distance hallooing, "Rip Van Winkle! Rip Van Winkle!" He looked round, but could see nothing but a crow winging its solitary flight across the mountain. He thought his fancy must have deceived him, and turned again to descend, when he heard the same cry ring through the still evening air: "Rip Van Winkle! Rip Van Winkle!"—at the same time Wolf bristled up his back, and, giving a loud growl, skulked to his master's side, looking fearfully down into the glen. Rip now felt a vague apprehension stealing over him; he looked anxiously in the same direction, and perceived a strange figure slowly toiling up the rocks, and bending under the weight of something he carried on his back. He was surprised to see any human being in this lonely and unfrequented place; but supposing it to be some one of the neighbourhood in need of his assistance, he hastened down to yield it.⁴¹

On nearer approach he was still more surprised at the singularity of the stranger's appearance. He was a short, square-built old fellow, with thick bushy hair and a grizzled beard. His dress was of the antique Dutch fashion—a cloth jerkin,⁴² strapped round the waist, several pairs of breeches,⁴³ the outer one of ample volume, decorated with rows of buttons down the sides, and buttons at the knees. He bore on his shoulder a stout keg, that seemed to contain liquor, and made signs for

⁴⁰ From this point to Rip's appearance before the "Union Hotel," the story has but little of a local nature; it is, in its main features, the German legend. Irving follows the legends here; these do not represent the heroes as falling asleep, but as meeting with supernatural beings in whose company they are unaware of the lapse of time,—five, or seven years, or even two hundred years having passed away as if they were but a few hours.

⁴¹ Is this act characteristic of Rip?

⁴² *Jerkin* is a diminutive of the Dutch *jurk*, a frock.

⁴³ Irving delighted in thus presenting his typical Dutchman. In the "History of New York" he represents one of the colonists, Ten Broeck, as deriving his name from wearing ten pairs of breeches; these were of such a size that, when the Indians had agreed to give the colonists as much land as a man's breeches would cover, the simple savages were amazed and confounded to see Ten Broeck's cover the whole future site of the City of New York.

Rip to approach and assist him with the load. Though rather shy and distrustful of this new acquaintance, Rip complied with his usual alacrity; and, mutually relieving each other,⁴⁴ they clambered up a narrow gully, apparently the dry bed of a mountain torrent. As they ascended, Rip every now and then heard long rolling peals, like distant thunder, that seemed to issue out of a deep ravine, or rather cleft, between lofty rocks, toward which their rugged path conducted. He paused for an instant, but supposing it to be the muttering of one of those transient thunder-showers which often take place in mountain-heights, he proceeded. Passing⁴⁵ through the ravine, they came to a hollow, like a small amphitheatre, surrounded by perpendicular precipices, over the brinks of which impending trees shot their branches, so that you only caught glimpses of the azure sky and the bright evening cloud. During the whole time Rip and his companion had labored on in silence, for though the former marvelled greatly what could be the object of carrying a keg of liquor up this wild mountain, yet there was something strange and incomprehensible about the unknown that inspired awe and checked familiarity.

On entering the amphitheatre,⁴⁶ new objects of wonder presented themselves. On a level spot in the centre was a company of odd-looking personages playing at nine-pins.⁴⁷ They were dressed in a quaint, outlandish fashion; some wore short doublets,⁴⁸ others jerkins, with long knives in their belts, and

⁴⁴ Examine the correctness of this phrase; also "so that—cloud" further down.

⁴⁵ Compare the description of the hollow here with that of the Trosachs in Scott's *Lady of the Lake*, canto I.

⁴⁶ Amphitheatre—Gr. *amphi* around, and *theatron*, seeing,—a theatre with seats on all sides; the usual theatre was in the form of a semicircle. The term is here applied to a little vale surrounded by hills.

⁴⁷ So in the legend of Peter Klaus; but Irving here takes liberties with the Knights of Barbarossa; he makes them Dutchmen, but in his own way.

⁴⁸ Quaint—a very disguised form of the Latin *cognitus*. "In French the word took the sense of *trim, neat, fine*, &c.; in English it meant *famous, remarkable, curious, strange*, &c."—*Skcat*.

Doublet—"Fr. *double*, double; Lat. *duo*, two; and *plus*, related to *plenus*, full." Originally a thickly wadded jacket for defence; afterwards a close-fitting coat extending down to the middle.

most of them had enormous breeches, of similar style with⁴⁹ that of the guide's. Their visages, too, were peculiar: one had a large head, broad face, and small piggish eyes; the face of another seemed to consist entirely of nose, and was surmounted by a white sugar-loaf hat, set off with a little red cock's tail. They all had beards, of various shapes and colors. There was one who seemed to be the commander. He was a stout old gentleman,⁵⁰ with a weather-beaten countenance; he wore a laced doublet, broad belt and hanger, high-crowned hat and feather, red stockings, and high-heeled shoes, with roses in them. The whole group reminded Rip of the figures in an old Flemish painting in the parlor of Dominie Van Shaick,⁵¹ the village parson, and which⁵² had been brought over from Holland at the time of the settlement.

What seemed particularly odd to Rip was, that though these folks were evidently amusing themselves, yet they maintained the gravest faces,⁵³ the most mysterious silence, and were, withal, the most melancholy party of pleasure he had ever witnessed. Nothing interrupted the stillness of the scene but the noise of the balls, which, whenever they were rolled, echoed along the mountains like rumbling peals of thunder.

As Rip and his companion approached them, they suddenly desisted from their play, and stared at him with such fixed, statue-like gaze, and such strange, uncouth, lack-lustre countenances, that his heart turned within him, and his knees smote together. His companion now emptied the contents of the keg into large flagons, and made signs to him to wait upon the com-

⁴⁹ What preposition should follow "similar"? What is commonly the relative order of an adjective and its modifying phrase?

⁵⁰ This is Hendrick Hudson. Following the legends Irving gives to the river, as its presiding genius, the man who had discovered it—a very happy idea in connection with the localizing process.

⁵¹ What reason had the writer for introducing this Dutch name? See Introduction, last clause.

⁵² In "and which" the "and" implies a preceding "which"; none is expressed here, but one is implied in the adjective phrase "in—Shaick,"—a construction that it would be better to avoid.

⁵³ Why is the party so grave? Cf. the character of Nicholas Vedder. What figure of speech is there in "melancholy party of pleasure"?

pany. He obeyed with fear and trembling; they quaffed the liquor in profound silence, and then returned to their game.

By degrees Rip's awe and apprehension subsided. He even ventured, when no eye was fixed upon him, to taste the beverage, which he found had much of the flavor of excellent Holland. He was naturally a thirsty soul, and was soon tempted to repeat the draught. One taste provoked another; and he reiterated his visits to the flagon so often, that at length his senses were overpowered, his eyes swam in his head, his head gradually declined, and he fell into a deep sleep.⁵¹

On waking, he found himself on the green knoll whence he had first seen the old man of the glen. He rubbed his eyes—it was a bright sunny morning. The birds were hopping and twittering among the bushes, and the eagle was wheeling aloft, and breasting the pure mountain breeze. "Surely," thought Rip, "I have not slept here all night." He recalled the occurrences before he fell asleep. The strange man with the keg of liquor—the mountain ravine—the wild retreat among the rocks—the woe-begone party at nine-pins—the flagon—"Oh! that flagon! that wicked flagon!" thought Rip; "what excuse shall I make to Dame Van Winkle?"

He looked round for his gun, but in place of the clean well-oiled fowling-piece, he found an old firelock lying by him, the barrel encrusted with rust, the lock falling off, and the stock worm-eaten. He now suspected that the grave roysters of the mountain had put a trick upon him, and, having dosed him with liquor, had robbed him of his gun. Wolf, too, had disappeared, but he might have strayed away after a squirrel or partridge. He whistled after him, and shouted his name, but all in vain; the echoes repeated his whistle and shout, but no dog was to be seen.

He determined to revisit the scene of the last evening's gambol, and, if he met with any of the party, to demand his dog

⁵¹ Why does the author remove Rip from his supernatural company in this particular manner? What is the peculiarity in words such as "twittering," four lines below?

and gun. As he rose to walk, he found himself stiff in the joints, and wanting in his usual activity. "These mountain beds do not agree with me," thought Rip, "and if this frolic should lay me up with a fit of rheumatism, I shall have a blessed time with Dame Van Winkle." With some difficulty he got down into the glen: he found the gully up which he and his companion had ascended the preceding evening; but, to his astonishment, a mountain stream was now foaming down it—leaping from rock to rock, and filling the glen with babbling murmurs. He, however, made shift to scramble up its sides, working his toilsome way through thickets of birch, sassafras, and wild-hazel, and sometimes tripped up or entangled by the wild grape-vines that twisted their coils or tendrils from tree to tree, and spread a kind of net-work in his path.

At length he reached to where the ravine had opened through the cliffs to the amphitheatre; but no traces of such opening remained. The rocks presented a high impenetrable wall, over which the torrent⁵⁵ came tumbling in a sheet of feathery foam, and fell into a broad deep basin, black from the shadows of the surrounding forest. Here, then, poor Rip was brought to a stand. He again called and whistled after his dog; he was only answered by the cawing of a flock of idle crows,⁵⁶ sporting high in air about a dry tree that overhung a sunny precipice; and who, secure in their elevation, seemed to look down and scoff at the poor man's perplexities. What was to be done?—the morning was passing away, and Rip felt famished for want of his breakfast. He grieved to give up his dog and gun; he dreaded to meet his wife; but it would not do to starve among the mountains. He shook his head, shouldered the rusty fire-lock, and, with a heart full of trouble and anxiety, turned his steps homeward.

⁵⁵ See the Indian legend in the author's appended note.

⁵⁶ In the legend, Barbarossa partially wakes up every hundred years and asks the attendant dwarf if the "old crows still continue to fly around the mountain." Irving has metamorphosed these crows as well as other features.

As he approached the village he met a number of people, but none whom he knew, which somewhat surprised him, for he had thought himself acquainted with every one in the country round. Their dress, too, was of a different fashion from that to which he was accustomed. They all stared at him with equal marks of surprise, and, whenever they cast their eyes upon him, invariably stroked their chins. The constant recurrence of this gesture induced Rip, involuntarily, to do the same—when, to his astonishment, he found his beard had grown a foot long.⁵⁷

He had now entered the skirts of the village. A troop of strange children ran at his heels, hooting after him, and pointing at his grey beard. The dogs, too, not one of whom he recognized for an old acquaintance, barked at him as he passed; the very village was altered; it was larger and more populous. There were rows of houses which he had never seen before, and those which had been his familiar haunts had disappeared. Strange names were over the doors—strange faces at the windows—everything was strange. His mind now misgave him; he began to doubt whether both he and the world around him were not bewitched. Surely⁵⁸ this was his native village which he had left but the day before. There stood the Kaatskill mountains—there ran the silver Hudson at a distance—there was every hill and dale precisely as it had always been. Rip was sorely perplexed. “That flagon last night,” thought he “has addled⁵⁹ my poor head sadly!”

It was with some difficulty that he found his way to his own house, which he approached with silent awe, expecting every moment to hear the shrill voice of Dame Van Winkle. He found the house gone to decay—the roof fallen in, the windows

⁵⁷ Barbarossa's beard has grown through the marble table “whereon he rests his head.”

⁵⁸ Why begin the sentence with this word? Change the rest of the paragraph to the direct narrative form.

⁵⁹ Addled—from the Ang. Sax. *ddl*, a disease; “the original meaning is inflammation.”

shattered, and the doors off the hinges. A half-starved dog that looked like Wolf, was skulking about it. Rip called him by his name, but the cur snarled, showed his teeth, and passed on. This was an unkind cut indeed—"My very dog," sighed poor Rip, "has forgotten me."

He entered the house, which, to tell the truth, Dame Van Winkle had always kept in neat order. It was empty, forlorn, and apparently abandoned. The desolateness overcame all his connubial fears; he called loudly for his wife and children; the lonely chambers rang for a moment with his voice, and then all again was silence.

He⁶⁰ now hurried forth, and hastened to his old resort, the village inn—but it too was gone. A large rickety wooden building stood in its place, with great gaping windows, some broken, and mended with old hats and petticoats, and over the door was painted, "The Union Hotel, by Jonathan Doolittle." Instead of the great tree that used to shelter the quiet little Dutch inn of yore, there was now reared a tall naked pole, with something on the top that looked like a red nightcap, and from it was fluttering a flag, on which was a singular assemblage of stars and stripes; all this was strange and incomprehensible. He recognized on the sign, however, the ruby face of King George, under which he had smoked so many a peaceful pipe; but even this was singularly metamorphosed. The red coat was changed for one of blue and buff, a sword was held in the hand instead of a sceptre, the head was decorated with a cocked hat, and underneath was painted in large characters, GENERAL WASHINGTON.

There was, as usual, a crowd of folks about the door, but none that Rip recollected. The very character of the people seemed changed. There was a busy, bustling, disputatious tone about

⁶⁰ Remark the highly humorous character of the scene that greets the amazed Rip. What was the artistic purpose of the author in choosing election day for his hero's return? It will be seen that Irving is here laughing at the fondness of the people of the United States for the name "Union," for flags and liberty poles; as also at their barn-like village hotels, and their keenness in politics.

it, instead of the accustomed phlegm and drowsy tranquillity. He looked in vain for the sage Nicholas Vedder, with his broad face, double chin, and fair long pipe, uttering⁶¹ clouds of tobacco smoke instead of idle speeches; or Van Bummel, the school-master, doling forth the contents of an ancient newspaper. In place of these, a lean, bilious-looking fellow,⁶² with his pockets full of hand-bills, was haranguing vehemently about rights of citizens—elections—members of congress—liberty—Bunker's Hill—heroes of seventy-six—and other words, which were a perfect Babylonish jargon⁶³ to the bewildered Van Winkle.

The appearance of Rip, with his long grizzled beard, his rusty fowling piece, his uncouth dress, and an army of women and children at his heels, soon attracted the attention of the tavern politicians. They crowded round him, eyeing him from head to foot with great curiosity. The orator bustled up to him, and, drawing him partly aside, inquired "on which side he voted?" Rip stared in vacant stupidity. Another short but busy little fellow pulled him by the arm, and, rising on tiptoe, inquired in his ear, "Whether he was a Federal or a Democrat?"⁶⁴ Rip was equally at a loss to comprehend the question; when a knowing self-important⁶⁵ old gentleman, in a sharp cocked hat, made his way through the crowd, putting them to the right and left with his elbows as he passed, and planting himself before Van Winkle, with one arm akimbo,⁶⁶ the other

⁶¹ Comment on this use of "utter." Is its sense the same in construction with *smoke* as with *speeches*? What is the figure? Cf. "to utter counterfeit money," and other variations in the use of the word.

⁶² Irving as heartily despised this typical Yankee Jonathan as he was amused at the phlegmatic Dutchman. He lamented the displacement of the old inn by the modern comfortless village "hotel"; and ward and tavern politics with their hypocritical and pseudo-patriotic cant and disgraceful personalities he utterly loathed.

⁶³ The reference is to Genesis xi., 1-9. The derivation of *jargon* is uncertain; it early came into the English language from the French.

⁶⁴ These are the names of the two political parties in the United States in the early part of the century; the former claimed more authority for the central government over the separate States than the latter was willing to grant.

⁶⁵ The self-importance of those in office has always been a favorite subject of satire with writers.

⁶⁶ Akimbo, or akimbow: 'a compound of the English *on*, corrupted into *a*, as in *aboard*, and the Celtic *cam*, crooked,—the *bo* or *bow* being the repetition in English of *cam*.' *Skeat*.

resting on his cane, his keen eyes and sharp hat penetrating, as it were, into his very soul,⁶⁷ demanded in an austere tone, "What brought him to the election with a gun on his shoulder, and a mob at his heels, and whether he meant to breed a riot in the village?"—"Alas! gentlemen," cried Rip, somewhat dismayed, "I am a poor quiet man, a native of the place, and a loyal subject of the king, God bless him!"

Here a general shout burst from the by-standers—"A tory!⁶⁸ a tory! a spy! a refugee! hustle him! away with him!" It was with great difficulty that the self-important man in the cocked hat restored order; and, having assumed a tenfold austerity of brow, demanded again of the unknown culprit what he came there for, and whom he was seeking. The poor man humbly assured him that he meant no harm, but merely came there in search of some of his neighbors, who used to keep about the tavern.

"Well; who are they?—name them!"

Rip bethought himself a moment, and inquired, "Where's Nicholas Vedder?"

There was a silence for a little while, when an old man replied in a thin, piping voice, "Nicholas Vedder! why he is dead and gone these eighteen years! There was a wooden tombstone in the churchyard that used to tell all about him, but that's rotten and gone too."

"Where's Brom Dutcher?"

"Oh, he went off to the army in the beginning of the war; some say he was killed at the storming of Stony Point⁶⁹—others say he was drowned in a squall at the foot of Antony's Nose.⁷⁰ I don't know—he never came back again."

⁶⁷ Show wherein consists the humor of "his keen—soul," and of "What—village?" Is this sentence in direct or indirect narration?

⁶⁸ Those who took sides with the English Government during the war of the Revolution were called "Tories" by their opponents; at the close of the war their property was nearly all confiscated and they themselves were compelled to leave the country; they were then termed "refugees."

⁶⁹ A fort on the Hudson stormed by the Americans during the war.

⁷⁰ A bold headland on the eastern side of the Tappan Zec,—a broad expansion of the Hudson, near Tarrytown. For the origin of the name see "Knickerbocker's History of New York," Book VI, chap. 4.

"Where's Van Bummell, the schoolmaster?"

"He went off to the wars too, was a great militia general, and is now in Congress."

Rip's heart died away at hearing of these sad changes in his home and friends, and finding himself thus alone in the world. Every answer puzzled him too, by treating of such enormous lapses of time, and of matters which he could not understand: war—congress—Stony Point;—he had no courage to ask after any more friends, but cried out in despair "Does nobody here know Rip Van Winkle?"

"Oh, Rip Van Winkle!" exclaimed two or three, "Oh, to be sure! that's Rip Van Winkle yonder, leaning against the tree."

Rip looked, and beheld a precise counterpart of himself as he went up the mountain; apparently as lazy, and certainly as ragged.¹¹ The poor fellow was now completely confounded. He doubted his own identity, and whether he was himself or another man. In the midst of his bewilderment, the man in the cocked hat demanded who he was, and what was his name.

"God knows," exclaimed he, at his wit's end; "I'm not myself—I'm somebody else—that's me yonder—no—that's somebody else got into my shoes—I was myself last night, but I fell asleep on the mountain, and they've changed my gun, and everything's changed, and I am changed, and I can't tell what's my name, or who I am!"

The bystanders began now to look at each other, nod, wink significantly, and tap their fingers against their foreheads. There was a whisper, also, about securing the gun, and keeping the old fellow from doing mischief, at the very suggestion of which the self-important man in the cocked hat retired with some precipitation. At this critical moment a fresh comely woman pressed through the throng to get a peep at the grey-bearded man. She had a chubby child in her arms, which, frightened at his looks, began to cry. "Hush, Rip," cried she, "hush you

¹¹ Show if young Rip gave early promise of this.

little fool, the old man won't⁷² hurt you." The name of the child, the tone of her voice,⁷³ all awakened a train of recollections in his mind.

"What is your name, my good woman?" asked he.

"Judith Gardenier."

"And your father's name?"

"Ah, poor man, Rip Van Winkle was his name, but it's twenty years since he went away from home with his gun, and never has been heard of since; his dog came home without him; but whether he shot himself, or was carried away by the Indians, nobody can tell. I was then but a little girl."

Rip had but one question more; but he put it with a faltering voice:⁷⁴

"Where's your mother?"

"Oh, she too had died but a short time since; she broke a blood-vessel in a fit of passion at a New-England pedler."⁷⁵

There was a drop of comfort, at least, in this intelligence. The honest man could contain himself no longer. He caught his daughter and her child in his arms. "I am your father!" cried he—"young Rip Van Winkle once—old Rip Van Winkle now!—Does nobody know poor Rip Van Winkle?"

All stood amazed, until an old woman, tottering out from among the crowd, put her hand to her brow, and peering under it into his face for a moment, exclaimed, "Sure enough! it is Rip Van Winkle—it is himself! Welcome home again, old neighbor—Why, where have you been these twenty long years?"

Rip's story was soon told, for the whole twenty years had been to him but as one night. The neighbors stared when they heard it; some were seen to wink at each other, and put

⁷² Won't. The *wo* in this word is a remnant of the Old English *wol*, a form of the present tense of the verb *wil*; *won't* is, therefore, composed of *wol* and *not*—the *l* having dropped out.

⁷³ How could the "tone of voice" do this?

⁷⁴ Why "faltering"?

⁷⁵ Is this statement in character? Why does the author insert it? Irving liked to satirize the energetic, but often unscrupulous character of the New England traders.

their tongues in their cheeks : and the self-important man in the cocked hat, who, when the alarm was over, had returned to the field, screwed down the corners of his mouth, and shook his head—upon which there was a general shaking of the head throughout the assemblage.⁷⁶

It was determined, however, to take the opinion of old Peter Vanderdonk, who was seen slowly advancing up the road. He was a descendant of the historian of that name, who wrote one of the earliest accounts of the province.⁷⁷ Peter was the most ancient inhabitant of the village, and well versed in all the wonderful events and traditions of the neighborhood. He recollected Rip at once, and corroborated his story in the most satisfactory manner. He assured the company that it was a fact, handed down from his ancestor the historian, that the Kaatskill mountains had always been haunted by strange beings. That it was affirmed that the great Hendrick Hudson, the first discoverer of the river and country, kept a kind of vigil there every twenty years with his crew of the Half-moon ; being permitted in this way to revisit the scenes of his enterprise, and keep a guardian eye upon the river, and the great city called by his name. That his father had once seen them in their old Dutch dresses playing at nine-pins in a hollow of the mountain ; and that he himself had heard, one summer afternoon, the sound of their balls, like distant peals of thunder.

To make a long story short, the company broke up, and returned to the more important concerns of the election. Rip's daughter took him home to live with her ; she had a snug, well-furnished house, and a stout cheery farmer for her husband, whom Rip recollected for one of the urchins that used to climb upon his back. As to Rip's son and heir, who was the ditto of himself, seen leaning against the tree, he was employed to work on the farm ; but evinced an hereditary disposition to attend to anything else but his business.

⁷⁶ Refer in the preceding part of the story to a statement in a similar strain.

⁷⁷ A sportive reference to the "History of New York."

Rip now resumed his old walks and habits ; he soon found many of his former cronies, though all rather the worse for the wear and tear of time ; and preferred making friends among the rising generation,⁷⁸ with whom he soon grew into great favor.

Having nothing to do at home, and being arrived at that happy age when a man can be idle with impunity, he took his place once more on the bench at the inn door, and was revered as one of the patriarchs of the village, and a chronicle of the old times "before the war." It was some time before he could get into the regular track of gossip, or could be made to comprehend the strange events that had taken place during his torpor. How that there had been a revolutionary war—that the country had thrown off the yoke of old England—and that, instead of being a subject of his Majesty George the Third, he was now a free citizen of the United States. Rip, in fact, was no politician ; the changes of states and empires made but little impression on him ; but there was one species of despotism under which he had long groaned, and that was—petticoat government. Happily that was at an end ; he had got his neck out of the yoke of matrimony, and could go in and out whenever he pleased without dreading the tyranny of Dame Van Winkle. Whenever her name was mentioned, however, he shook his head, shrugged his shoulders, and cast up his eyes ; which might pass either for an expression of resignation to his fate, or joy at his deliverance.⁷⁹

He used to tell his story to every stranger that arrived at Mr. Doolittle's hotel. He was at first observed to vary on some points every time he told it, which was, doubtless, owing to his having so recently awaked. It at last settled down to precisely the tale I have related, and not a man, woman, or child in the neighborhood but knew it by heart. Some always pretended to doubt the reality of it, and insisted that Rip had been out of

⁷⁸ Why should this be ?

⁷⁹ Might another explanation of this be offered ? See the early part of the story.

his head, and that this was one point on which he always remained flighty. The old Dutch inhabitants, however, almost universally gave it full credit. Even to this day they never hear a thunder-storm of a summer afternoon about the Kaatskill but they say Hendrick Hudson and his crew are at their game of ninepins; and it is a common wish of all henpecked husbands in the neighborhood, when life hangs heavy on their hands, that they might have a quieting draught out of Rip Van Winkle's flagon.

NOTE.—The foregoing tale, one would suspect, had been suggested to Mr. Knickerbocker by a little German superstition about the Emperor Frederick *der Rothbart*, and the Kyphanser mountain; the subjoined note, however, which he had appended to the tale, shows that it is an absolute fact, narrated with his usual fidelity:—

“The story of Rip Van Winkle may seem incredible to many, but nevertheless I give it my full belief, for I know the vicinity of our old Dutch settlements to have been very subject to marvellous events and appearances. Indeed, I have heard many stranger stories than this in the villages along the Hudson, all of which were too well authenticated to admit of a doubt. I have even talked with Rip Van Winkle myself, who, when I last saw him, was a very venerable old man, and so perfectly rational and consistent on every other point, that I think no conscientious person could refuse to take this into the bargain; nay, I have seen a certificate on the subject taken before a country justice, and signed with a cross, in the justice's own handwriting.⁸⁰ The story, therefore, is beyond the possibility of doubt.
D. K.”

POSTSCRIPT.—The following are travelling notes from a memorandum-book of Mr. Knickerbocker:—

“The Kaatsberg, or Catskill Mountains, have always been a region full of fable. The Indians considered them the abode of spirits, who influenced the weather, spreading sunshine or clouds over the landscape, and sending good or bad hunting seasons. They were ruled by an old squaw spirit, said to be their mother. She dwelt on the highest peak of the Catskills, and had charge of the doors of day and night, to open and shut them at the proper hour. She hung up the new moons in the skies, and cut up the old ones into stars. In times of drought, if properly propitiated, she would spin light summer clouds out of cobwebs and morning dew, and send them off from the crest of the mountain, flake after flake, like flakes of carded cotton, to float in the air, until, dissolved by the heat of the sun, they would fall in gentle showers, causing the grass to spring, the fruits to ripen, and the corn to grow an inch an hour. If displeased, however, she would brew up clouds black as ink, sitting in the midst of them like a bottle-bellied spider in the midst of its web; and when these clouds broke, woe betide the valleys!

“In old times, say the Indian traditions, there was a kind of Manitou or Spirit, who kept about the wildest recesses of the Catskill Mountains, and took a mischievous pleasure in wrecking all kinds of evils and vexations upon the red men. Sometimes he would assume the form of a bear, a pan-

⁸⁰ This ignorance in officials is satirized in more than one of Irving's works.

ther, or a deer, lead the bewildered hunter a weary chase through tangled forests and among ragged rocks, and then spring off with a loud ho! ho! leaving him aghast on the brink of a beetling precipice or raging torrent.

"The favorite abode of this Manitou is still shown. It is a great rock or cliff on the loneliest part of the mountains, and, from the flowering vines which clamber about it, and the wild flowers which abound in its neighbourhood, is known by the name of the Garden Rock. Near the foot of it is a small lake, the haunt of the solitary bittern, with water-snakes basking in the sun on the leaves of the pond-lilies which lie on the surface. This place was held in great awe by the Indians, insomuch that the boldest hunter would not pursue his game within its precincts. Once upon a time however, a hunter who had lost his way penetrated to the Garden Rock, where he beheld a number of gourds placed in the crotches of trees. One of these he seized and made off with, but in the hurry of his retreat he let it fall among the rocks, when a great stream gushed forth, which washed him away and swept him down precipices, where he was dashed to pieces, and the stream made its way to the Hudson, and continues to flow to the present day, being the identical stream known by the name of the Kaaterskill."

Show what characteristics of Irving's style are illustrated in Rip Van Winkle.

[The following is a poetical version of the Barbarossa legend by the German poet, Rückert.]

BARBAROSSA.

Der alte Barbarossa, der Kaiser Friedrich,
Im unterird'schen Schlosse hält er verzaubert sich.

Er ist niemals gestorben, er lebt darin noch jetzt;
Er hat im Schlosz verborgen zum Schlaf sich hingesezt.

Er hat hinabgenommen des Reiches Herrlichkeit,
Und wird einst wiederkommen mit ihr zu seiner Zeit.

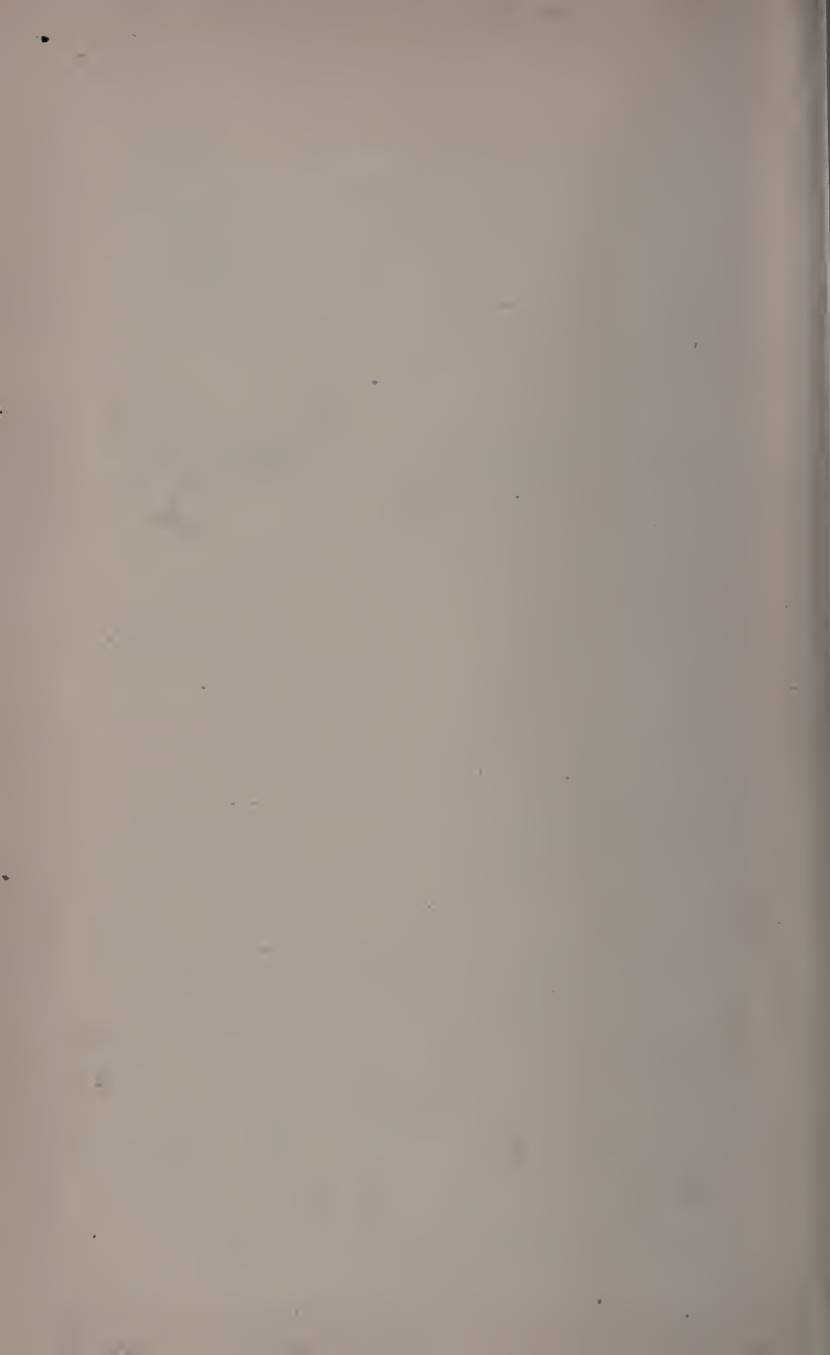
Der Stuhl ist elfenbeinern, worauf der Kaiser sitzt,
Der Tisch ist marmelsteinern, worauf sein Haupter stützt.

Sein Bart ist nicht von Flachse, er ist von Feuersgluth,
Ist durch den Tisch gewachsen, worauf sein Kinn ausruht.

Er nickt als wie im Traume, sein Aug' halb offen zwinkt;
Und je nach langem Raume er einem Knaben winkt.

Er spricht im Schlaf zum Knaben, Geh' hin vors Schlosz, o Zwerg,
Und sieh ob noch die Raben herfliegen um den Berg.

Un wenn die alten Raben noch fliegen immerdar,
So musz ich auch noch schlafen verzaubert hundert Jahr.



APPENDIX A.

POETRY.

(Many valuable remarks on this subject may be found in Bain's *Rhetoric* and in Abbot and Seeley's *English Lessons for English People*.)

No accurate definition can be given of poetry. It is usually described as a species of composition the aim of which is to bestow pleasure. The pleasure is produced by an appeal to the emotions in language that is itself the offspring of emotion. The language of business, of reasoning, and of the ordinary affairs of life, is quiet and commonplace; when the emotions are aroused they will seek expression in language differing materially from that of an unimpassioned state;—the state of the mind is indicated by the character of the language. Some characteristics of emotional language are:—an order of words and combinations of words differing from those in ordinary use; numerous ellipses; the very frequent employment of imagery and of suggestive expressions; archaic forms and expressions; short words rather than long; harmonious words and combinations; whatever produces vividness.

These characteristics belong as well to impassioned prose, between which and what is usually called poetry, there is no essential difference, the diversity of appearance being due for the most part, at least, to mechanical causes. Impassioned language falls into a regularity of flow which seems in a measure natural, but which is the result of a more or less conscious effort; the emotion is thereby sustained and prevented from "destroying itself by its own violence." When this regularity of flow, called *rhythm*, is marked, and the recurrence of certain peculiarities,—in English that of accented and unaccented syllables,—becomes definite and regular, the term *verse* is applied to it. Hence verse is the highest or most elaborate form that poetry can take. This does not imply that all verse is poetry.

CLASSES OF POETRY.—There are five leading classes of poetry: Epic, Lyric, Dramatic, Didactic, and Satiric.

I. **EPIC POETRY.**—In addition to the features common to all poetry the Epic has a story or plot of a more or less complicated nature. In a pure epic the author alone speaks; but if the actors are represented as speaking or acting in their own persons, the epic approaches the dramatic. The epic is the longest of all poetical compositions. There are several species of the epic, more or less distinct.

(1) *The Great Epic*,—describes the deeds of heroes and deals with the highest human interests,—thus arousing and sustaining our deepest feelings. It works out some great principle of action in human life, tracing it from the beginning to the end—from the cause to the effect. In the *Iliad*, it is the "de-structive wrath of Achilles"; in the *Æneid*, it is the wrath of Juno pursuing the hero; in *Paradise Lost* and the *Nibelungen Lied*, it is the awful consequences attending the gratification of revenge. In the Great Epic the supernatural holds a leading place. The measure must accord with the subject,—be stately in character. Of this species of epic poetry there is but a limited number:—In the Greek, Homer's *Iliad* and *Odyssey*; in the Latin, Virgil's *Æneid*; in the Italian, Dante's *Divine Comedy* and Tasso's *Jerusalem Delivered*; in Portuguese, Camoens's *Luciad*; in German, the *Nibelungen Lied*; in English, Milton's *Paradise Lost*. France has produced nothing worthy of being called a Great Epic.

(2) *The Romance*,—relates the adventures of individuals: the supernatural is admitted but holds an altogether subordinate place; love, however, occupies a leading position. The measure is much more free and light than in the Great Epic. Scott's *Marmion*, Laly of the Lake, &c., are good examples of the Romance.

(3) *The Tale*.—A story in which, contrary to the Great Epic and the Romance, the hero is represented as always or nearly always present. The Tale may have any subject. Such are Chaucer's *Canterbury Tales*, Byron's *Turkish Tales*, Longfellow's *Tales of a Wayside Inn*.

(4) *The Ballad*.—A short story characterized by simplicity of structure and language; often entering abruptly upon the narrative without introductory matter, leaving whatever is necessary to completeness in the story, to be gathered as the narrative proceeds.

Lack of ornament is essential in a true ballad: the interest depends upon incident, and natural simplicity of style. Percy's "Reliques" is a collection of old ballads; examples of modern ballads, with more or less ornament, are Præd's Marston Moor, Macaulay's Battle of Naseby, Schiller's Diver, Tennyson's Lord of Burleigh, Longfellow's Wreck of the Hesperus.

(5) *The Pastoral or Idyl*, is a narrative poem, but contains a great deal of description of either nature or life; in its most characteristic form it approaches the ballad in simplicity of language and structure, as in Tennyson's Dora, and Longfellow's Evangeline. Some varieties of the Idyl contain little narrative, such as Cowper's Task, Milton's L'Allegro, &c. Tennyson's Idyls of the King are tales rather than idyls.

There are other species of the Epic, such as the Historical Poem; the Mixed Epic,—Byron's Childe Harold, for example, in which description, reflection, short narrative, &c., are combined.

II. LYRIC POETRY.—As the name implies, this class of poetry was originally intended to be sung to the accompaniment of instrumental music. Hence it is designed to express in short form strong feeling and emotion of various kinds; hence too it is usually written in groups of lines termed *stanzas*, the varieties of which are as numerous as those of music itself, depending, indeed, on the will of the writer. But the great body of lyric poetry is contained in a comparatively few prevailing types of stanza.

A very great deal of this species of poetry cannot well be classified; the following varieties, however, are distinctly marked:

(1) *The Song*,—not limited as to subject, including church psalmody.

(2) *The Ode*,—the highest form of lyric poetry, expressing the most intense feeling, in the most elaborate form both of language and versification. Milton's Hymn on the Nativity, Wordsworth's Intimations of Immortality, Byron's Isles of Greece, and Gray's Bard are familiar examples.

(3) *The Elegy*,—expressive of regret for the dead, and containing reflections such as death naturally suggests. Such are Milton's Lycidas, and Gray's Elegy in a Country Churchyard. Cowper's "On the Receipt of My Mother's Picture" may also be classed as an elegy.

(4) *The Sonnet*,—This contains the expression of a single thought; and as the length of the sonnet is limited there is no room for diffuseness. Perhaps no form of poetical composition requires such concentration of thought, and precision and terseness of language as does the sonnet. See page 424.

III. DRAMATIC POETRY,—represents complete scenes or episodes in human life, extending over a greater or less period of time, with the actors concerned in them speaking and acting in their own proper persons. The whole is so arranged as to be suited for presentation on the stage.

Dramatic poetry falls into two broad classes, Tragedy and Comedy; the former often has a mixture of comedy, the latter varies from a tragic cast to the most absurd travesty.

Tragedy deals with the deepest feelings and passions of our nature. It represents a man or woman under the influence of an overpowering passion following blindly what the passion dictates regardless of consequences; or "it represents the fatal results of some defect of character in a person called upon to act an important part." Shakespeare's Macbeth, Othello, Romeo and Juliet, King Lear, Hamlet, and Julius Caesar, illustrate these various subjects of tragedy.

As our indignation is aroused at the guilt of the criminal, and our pity at the sight of the sufferings of the woe-stricken; and as we deem death the only fitting punishment for the former, and the only refuge from sorrow for the latter, therefore tragedies are usually made to end in death scenes.

Comedy, on the other hand, has a happy ending, though intense passion is often enough displayed, and intense tragic suffering, as in the "Winter's Tale": even death may be introduced, as in Cymbeline, but only as an incident of the action, not as the development of the plot. There are many varieties of comedy; but its subjects are the follies, weaknesses, and vices of man, the representation of which is calculated to excite laughter or ridicule, except where the consequences are of too grave a character to admit of laughter.

A play is usually written in five acts: in the first and second the plot is detailed and developed; in the third the full development or *climax* is reached and the interest is at its highest; in the fourth the plot begins to unfold; the fifth contains the final result, often termed *Dénouement*, if happy, and *Catastrophe*, if unhappy.

In the construction of a play certain "unities" it is said must be observed: the "*unity of time*," which requires the space of time over which the action of a play extends is not to be greater than that during which an interested spectator might naturally be supposed able to look on; the "*unity of place*," which requires that the

places represented in a play should not be so far apart that the spectators could not possibly wait for persons passing between them: the "unity of action," requiring all the actions represented in the play to tend to one end—the Catastrophe or Denouement. This last "unity" is the only one that is really essential, and the only one that Shakespeare systematically observes.

IV. DIDACTIC POETRY,—as the name implies, aims at conveying instruction, and inculcating moral or philosophical truth. Goldsmith's *Traveller* and *Deserted Village* are didactic poems.

V. SATIRIC POETRY,—denounces wrong and wrong-doers, holds up to ridicule the follies and vices of men, and when intended to reform, ranges from the language of good-natured banter to that of the utmost severity.

There is a class of poems, now very numerous, and known as *vers de société*, of which Thackeray's "Cane-bottom'd Chair" and Tennyson's "Lilian" are good examples. They are lyrical in form, and may be described as short, elegant, refined, fanciful, often playful, and sometimes sentimental, with a tendency to irony, and even satire. Oliver Wendell Holmes is generally regarded as the foremost writer of this species of poetry.

VERSIFICATION.

The regular recurrence of accented and unaccented syllables in English constitutes *verse*. The regularity is displayed by successive groups having their corresponding syllables alike.

In "*The stay' | at ere' | had drunk' | his fill' "*", the corresponding syllables in the different groups are alike,—the first in each being unaccented, and the second accented. In "*Glo'-ry, | hon'-or, | praise' and | pow'-er "*", the number of syllables in the groups is the same, but the positions of the accented and unaccented syllables is reversed. In "*There's a bow'- | er of ros'- | es by Bend'- | ameer's stream' "*", the principle of correspondence of the syllables is maintained, but there are *three* syllables in each group—two unaccented, and one accented.

In "*Moored' in the | rift'-ed rock' "*", there are also three syllables in each group, but the *first* syllable takes the accent instead of the last, thus differing from the preceding three-syllable groups.

In "*When blight'-ing | was near'-est' "*", another grouping is seen, in which the accented syllable is between two unaccented syllables.

These five different groupings seem to be the only ones at all suited to our language. The great mass of our poetry is written in the first style of grouping, seemingly the most natural; very rarely is even a short poem found in the last.

Each of these groups, of whatever kind, is called a *foot*.

From the above illustrations it will be seen that

- (1) No foot contains more than one accented syllable;
- (2) No foot contains more than two unaccented syllables;
- (3) Not more than two unaccented syllables come between two accented syllables;
- (4) Two accented syllables do not come together;
- (5) The fact is determined by the position of the accent,—this should always be natural, never forced.

KINDS OF FEET.

THE IAMBUS, or Iambic foot, consisting of an unaccented and an accented syllable—as in *inform'*: illustrated by the first grouping above. The formula *xa* is often used to represent this foot.

THE TROCHEE, or Trochaic foot, consisting of an accented and an unaccented syllable—as in *tyrant'*: illustrated in the second grouping. Formula *ax*.

THE ANAPÆST, or Anapestic foot, consisting of two unaccented syllables and one accented syllable—as in *repartee'*: illustrated in the third grouping. Formula *xxa*.

THE DACTYL, or Dactylic foot, consisting of one accented syllable and two unaccented syllables,—as in *constantly'*: illustrated in the fourth grouping. Formula *axx*.

THE AMPHIBRACH, or Amphibrachic foot, consisting of one accented syllable between two unaccented syllables,—as in *eternal'*: illustrated in the fifth grouping. Formula *xax*.

THE SPONDÉE, or Spondaic foot—two accented syllables—as in *A-men*. No English word ever forms this foot, and the only example amongst assimilated foreign words is the one just given.

KINDS OF MEASURE.

The number of feet in a line together with the kind of foot employed is termed the *meter*, or *measure* of the line; and the indicating of this is called *scanning*.

The number of feet in a line depends upon the will of the writer; but there are seldom more than six, or less than three. A uniformity of length, especially in corresponding lines, is commonly observed.

MONOMETER	—A line consisting of one foot.
DIMETER	“ “ two feet.
TRIMETER	“ “ three feet.
TETRAMETER	“ “ four feet.
PENTAMETER	“ “ five feet.
HEXAMETER	“ “ six feet.
HEPTAMETER	“ “ seven feet.

If the foot employed is an iambus, and the line consists of one foot, the measure would be called *Iambic monometer*; if of two feet *Iambic dimeter*; if of four feet *Iambic tetrameter*, etc.

In like manner the full measure may be described by prefixing to the word indicating the number of feet in a line, the adjective form of the word expressive of the kind of foot contained in the line. For convenience a formula is often used to indicate the measure; thus the measure of Cowper's "To My Mother's Picture" may be called *5xa* measure—that is, it consists of five *xa* or Iambic feet;—*x* representing an unaccented, and *a* an accented syllable.

STANZAS.—A stanza in verse is a group of lines, the number of which is at the will of the writer. There are, however, many established types of stanza common to all writers of verse.

A poem may be written without division into stanzas, but if written in stanzas uniformity is usually observed throughout. Stanzas of irregular length are sometimes met with; these may better be called *sections*:—as in the "Vision of Sir Launfal," and "Intimations of Immortality."

A stanza is often termed a *verse*, especially in church psalmody, though a *verse* is properly a line in poetry.

The *Spenserian Stanza* consists of nine lines, the first eight having *5xa* measure, and the last *6xa*; the rhyming lines are 1, 3; 2, 4, 5, 7; 6, 8, 9—three rhymes in all.

The *Sonnet* is a complete poem, not a stanza; but the arrangement of its rhymes, and the character of its subdivisions are those of a stanza. It consists of fourteen lines, usually so grouped as to idea and rhyme that the first eight lines form two stanzas of four lines each (a *quatrain*), and the remaining six two other stanzas of three lines each (*tercets*).

The model sonnet is that perfected by the Italian poet Petrarch. The two middle lines of the first quatrain rhyme with the two middle lines of the second quatrain, and the outer lines of the one rhyme with the outer lines of the other. In the tercets the corresponding lines of each rhyme together. This is the form adopted by Milton, and followed in a measure by subsequent sonnet writers, more especially in respect to the quatrains; in the tercets every variety of rhyme combination is met with. Sonnet writers preceding Milton paid little attention to the Italian models beyond the number of lines; very many of the more modern writers use as much freedom in the quatrains as they do in the tercets.

The oldest known sonnets are in the Italian language, and date back as far as A.D. 1200; Guittone d' Arezzo (died 1294), gave the sonnet the arrangement that was subsequently adopted, and that was perfected by Petrarch (1304-1374).

RHYME, an ornament of verse, is the regular recurrence of similar sounds within stated intervals. In English the vowel sounds and whatever follows the vowel sounds must be the same, what precedes must be different. *Sound* and *mound* rhyme, but *sound* and *loud* do not. The rhyming syllables must also be accented.

Assonance is a species of rhyme, in which the vowel sounds are the same, but the consonantal sounds are different: as *sound*, *loud*; *let*, *fed*; *flame*, *sake*.

Alliteration, also a species of rhyme, is the recurrence within short intervals of the same initial consonantal sound, as:

"Above their heads each broadsword bright,
Was brandishing like beam of light."

(See also almost every line in "The Battle of Marston Moor.")

Alliteration may be more or less concealed either by the alliterative sound beginning some interior syllable of a word, or by being, not the identical sound, but one of the same class, such as two dental sounds, *t, d*, ; or two labials, *p, b*; *f, v*.

D. uble rhyme is the rhyming of *two* syllables; the real rhyme being in the first of the two; the last being identical in sound. (See stanzas 1 and 2 of "To a Mouse.")

Triple rhyme is rare; it consists of three rhyming syllables.

Middle rhyme—the syllable at the end rhyming with a syllable in the middle of its own line. (See lines 1 and 2 in each stanza of "The Battle of Naseby.")

A *Couplet* consists of two successive rhyming lines.

A *Triplet* consists of three successive rhyming lines.

BLANK VERSE, is verse without rhyme; it is seldom used except in *5xa* measure. It is employed only in lofty, grave style, where rhyme seems to be out of place.

THE CÆSURA is a natural pause in a line of verse, usually about the middle, and for the most part between two feet, but often separating the syllable of a foot.

Lines shorter than *4ax* or *4xa* measure do not have the cæsure; *5xa* measure may or may not have it; all longer lines have it.

The cæsure is very noticeable in "Jacques Cartier," and in "The Cane Bottomed Chair," where it frequently divides a foot. Occasionally, in very long lines, there may be more than one cæsure. (See stanza 13, "Battle of Naseby.")

REMARKS ON VERSIFICATION OF SELECTIONS IN SIXTH BOOK.

Brutus and Cassius.—*5xa* measure, with some short lines, and extra (unaccented) syllables at end of lines.—(See line 2.) All *xa* measures often begin the line with an *ax* foot, so also an *ax* foot occasionally follows the cæsure or other pause. In dramatic poetry a line is often divided between two or more speakers: as

"Cas. Is't possible?

Brut. Hear me, for I will speak!"

This line illustrates an *ax* foot after a pause.

5xa measure, whether rhymed or in blank verse, is often called *Heroic Measure*.

The Hunchback, &c. As the preceding.

On My Mother's Picture.—*5xa* measure in rhyming couplets. Remark the cæsure in line 2 dividing the third foot.

"With me' but rough-ly | since' I heard' thee last'."

A Lost Chord—In quatrains, lines 2 and 4 rhyming: has general effect of *3xxa* measure, but *xxa* feet and *xa* feet are about equal in number: lines 1 and 3 of each stanza have an extra syllable.—Note that lines 1 and 4 of first stanza begin with an *ax* foot. In scanning line 1, stanza 2, compress "do not" into one syllable, thus:

"I don't know' | what I' | was play' | ing."

The Cane-Bottomed Chair.—Quatrains of two couplets, *4xxa* measure, with some *xa* feet. Note the regularly occurring cæsure.

Jacques Cartier.—Six-line stanza of three couplets; *6xa* measure with one or more *xxa* feet in nearly every line; an occasional *7xa* line occurs. Cæsure quite regularly after third foot: an extra unaccented syllable ends the half line preceding the cæsure. Each couplet of these stanzas, if written in four short lines, would make the stanza of "The Lost Chord."

Marston Moor.—The same, with some slight variations, as the preceding.

Battle of Naseby.—Stanza, a quatrain: second and fourth lines rhyming; first and third with middle rhyme; *6xa* measure in general—many *xxa* feet. Cæsure after third foot generally. Sometimes there are more than one cæsure. (See line 2, stanza 1.)

The Changed Cross.—Stanza, a quatrain of two rhyming couplets; measure *5xa*.

The Two Armies.—Stanza, a quatrain, lines rhyme alternately; lines 1 and 3, *4xa* measure; 2 and 4, *3xa* measure—the common metre of church psalmody.

Thanatopsis.—No regularity of stanza; *5xa* measure; blank verse; cæsure in occasional lines.

The Diver.—Six-line stanza; first four lines rhyming alternately; last line a couplet; 4xxa measure, in general with many xa feet; cœsura generally after the second foot, sometimes cutting the third foot.

Mortality.—Stanza, a quatrain of two couplets; 4xxa measure, in general; xa foot often initial; cœsura after second foot.

My Mind to me a Kingdom is.—Six-line stanza, first four lines rhyming alternately, the last two a couplet; 4xa measure; cœsura found in some lines after second foot.

The Questioning Spirit.—Stanzas of irregular length; 5xa measure, with an occasional initial ax foot.

To a Mouse.—Six-line stanza; first three lines and fifth line 4xa measure,—all rhyming more or less perfectly, and in stanzas 1, 2, 4, 6, having double rhyme; lines 4 and 6, 2xa measure, rhyming. Alliteration marked throughout; sometimes hidden. (See stanza 4, lines 2, 5, 6.)

A Man's a Man for n' That.—Eight-line stanza: lines 1, 3, 7, 4xx measure; 2, 4, 6, 8, 3xa measure with extra syllable; line 5, 2xax measure; lines 1 and 3 the only rhyming lines; the others, excepting 7, having an identity of termination, consisting of the refrain in line 5; no corresponding rhyme to line 7.

Hymn on the Nativity.—Introductory stanzas 7 lines each; first six lines 5xa measure; last line 6xa (alexandrine); three rhymes—lines 1, and 3; 2, 4, and 5; 6 and 7.

Eight-line stanza in hymn; 1, 2, 4, 5, 3xa measure; 3, 5, 5xa measure; 7, 4xa measure; 8, 6xa measure; lines 1, 2, 4, 5, 7, 8, forming three couplets; 3 and 5 rhyming. Cœsura sometimes in 5xa, and 4xa lines, always in 6xa.

Note.—The initial foot of line 2, consists of only one (accented) syllable; occasional double rhymes are also met with.

The Isles of Greece.—Six-line stanza, 4xa measure; first four lines rhyming alternately; last two a couplet. Alliteration common.

Intimations of Immortality.—Stanzas irregular in length; versification elaborate; xa measure throughout, varying from 2xa to 6xa; stanza 1 has two 2xa lines, one 3xi, two 4xa, three 5xa, one 6xa; no regularity in rhymes; an occasional line with no corresponding rhymes; occasional double rhyme and middle rhyme.

Vision of Sir Launfal.—Stanzas of irregular length; general 4xi measure, with very many xxa feet; occasional 3xi lines; ax initial feet are common, with some ax lines, or part lines; rhyme is generally in couplets, with many alternate and other rhymes.

Evangeline.—Not in stanzas; 6axx measure in general effect, comparatively few perfect axx lines; frequent ax and xa feet; blank verse; cœsura regular in each line.

Maud Müller.—Stanza in couplets; 4xa measure with many xxi feet, and also ax initial feet.

CLASSIFICATION OF POEMS IN SIXTH BOOK.

Epic Class.

Ballads:—Jacques Cartier, Marston Moor, Battle of Naseby, The Diver. Maud Müller is not properly a ballad; it has too much ornament, too much reflection, too little incident. Simplicity in structure and in expression, as well as in mere vocabulary, is a necessity for the pure ballad. This poem would be better classed as a Pastoral.

Pastoral or Idyl:—Evangeline.

Tale:—Sir Launfal.

Lyric Class.

Ode:—Hymn on the Nativity, The Isles of Greece, Intimations of Immortality.

Elegy:—On My Mother's Picture.

Song:—The Cane Bottomed Chair, A Man's a Man for a' That,

Sonnet:—(See Collection of Sonnets.)

Other Lyrics:—A Lost Chord, To a Mouse, My Mind to Me a Kingdom is, The Two Armies.

Didactic Class.

Mortality, The Questioning Spirit, Thanatopsis.

APPENDIX B.

FIGURES OF SPEECH.

Figures of speech are forms of expression differing from those of ordinary language, employed for the purpose of ornament, vividness, or force.

N. B.—The following list of figures is arranged in alphabetical order :

Allegory.—A more or less extended presentation or description of one subject by means of another, to which, in some respects, it bears a resemblance. Picture of Human Life, page 146. Bunyan's *Pilgrim's Progress* is one of the most famous of allegories.

Alliteration.—The recurrence in close succession of the same sound at the beginning of words or syllables. Stanza 21, page 165. A very common ornament in poetry.

Allusion.—An expression that calls to mind something well known in history, literature, science, etc., etc. "The legions of those *myrmidons*," etc., page 85, which calls to mind Homer's hero, Achilles, with his followers, the Myrmidons. (See note 3, page 85); also stanza 5, line 6, page 107, referring to Ezekiel xxxvii.

Anadiplosis.—The repetition at the beginning of a sentence of a word, etc., that closes the preceding sentence. Line 39, page 78; also "The judgment of a cause by battle is *dreadful! Dreadful* it must," etc., page 309.

Anacoluthon.—A change, before the close of a sentence, of the construction indicated by the beginning.

"But *he* who gives a slender mite,

The *hand* cannot clasp the whole of *his* alms."—Page 315.

Anaphora.—The repetition of a word or phrase at the beginning of successive sentences. The repetition of *must*, page 36; also *I did send to you*.—Page 56.

Anastrophe.—See **Hyperbaton**.

Antitrophe.—The repetition of a phrase or sentence in inverse order.—"Remember March, the Ides of March remember."—Page 54.

Antithesis.—Expresses a contrast in pointed language:—"I that *denied thee gold*, will *give my heart*."—Page 57. Paragraph 6, page 66, contains many examples of this figure.

Aparithmesis.—An enumeration of particulars. "*Hated* by one he loves," etc., etc.—Page 57.

Apheresis.—The omission of a letter or letters from the beginning of a word. "*Twas* wisely done."—Page 62.

Antonomasia.—Applies the name of one person, place, etc., to another on account of some resemblance between them.

"Or perchance he was *some Achilles*," etc.—Page 86.

"It was *an Austerlitz*, or *Dresden*."—Page 87; or it puts the name of the residence, occupation, etc., etc., for that of the person.

"And *she of the seven hills*."—Stanza 5, page 123.

Apocope.—The omission of a letter or syllable from the end of a word.

"Then *list* to me."—Page 61.

Aposiopesis.—An abrupt breaking off of a sentence, followed by an expression of an intensifying character.

..... "On my return

I found thee—What?"—Page 62.

Apostrophe.—That figure by which the speaker breaks off his utterances to make a passionate appeal to some person or personified object.

"When Marcus Brutus grows so covetous.....,

Be ready, gods, with all your thunderbolts,

Dash him in pieces!"—Page 56.

Asyndeton.—The absence of connectives

..... "The care, the love,

The guidance, the protection of a father,"—Page 63.

Catachresis.—The carrying of a figurative expression beyond bounds; attaching to words a meaning not properly theirs.

“And shed the blood of Seio's vine.”—Stanza 9, page 268.

“Feed the vanity of a heart of clay.”—Page 306.

“The heart outstretches its eager palms.”—Page 315.

Climax.—A regular ascent in emphasis of successive sentences.

.....“Thou *can'st* save me!

Thou *ought'st*! thou *must*!”—Page 60.

Euphonesis.—A passionate exclamation.

“O ye gods! ye gods!”—Page 55.

.....“O, I could weep

My spirit from my eyes!”—Page 57.

Ellipsis.—The omission of words, generally for emphasis. See par. 5, page 66.

Epanalepsis.—The repetition after a parenthetical phrase, &c., of a word formerly used, for the sake of resuming the narrative; or it is the summing up of previous statements by the word *all*, *such*, etc.

.....“Thou hast age

.....*everything* that I have not.”—Page 60.

.....“What, shall one of us

.....*shall we now*,” etc.—Page 54.

Epigram.—A short, pointed, or witty expression.

.....“While honor's left us

We have something,—*nothing*, *having all but that*.”—Page 64.

Epiphora.—The repetition of a phrase, etc., at the end of successive sentences.

“Should sing the praises of science.”—Page 386.

Epizeuxis.—The emphatic repetition of words or phrases.

“You *wrong* me every way; you *wrong* me, Brutus.”—Page 56.

Erotesis.—A passionate question.

“Is it possible?”

“Must I endure all this?”—Page 55.

Euphemism.—The disguising of a disagreeable idea under words of a not unpleasant character.

“The breathless darkness.”

“The narrow house.” Stanza 2, page 153.

Hyperbaton.—The inversion of the usual order of words.

“A Mameluke fierce yonder dagger has drawn.”—Page 97.

Lines 100–102, page 82.

Hyperbole.—Exaggeration.

“A voice that was calmer than silence.”—Page 318.

“Where the wind from Thule freezes the word upon the lips.”—Page 106.

Hypotyposis.—See **Vision**, below.

Irony.—A statement the opposite of what is meant.

“Your glorious constitution!”—Page 113. Also stanza 9, page 268.

Metaphor.—That figure by which one object, &c., is declared to be another, on account of some similarity in qualities.

“Constrains.....cast.”—Page 59.

.....“Shall we now

Contaminate our fingers with base bribes?”—Page 54.

Metonymy.—Puts the sign for the thing signified; the place for the people; the cause for the effect; the abstract for the concrete, etc.

“He grasped the *diadem* of the Cæsars.”—Page 65.

.....“Than to wring

From the hard hands of peasants,” etc.—Page 56.

.....“Earth that nourished thee, shall claim

Thy growth.”—Page 153.

Onomatopœia or Imitative Harmony.—Expresses the sense by the sound of the words.

“The *crackle* of the musketry.”—Page 141. Also stanza 6, page 161.

Oxymoron.—The joining in construction of contradictory terms.

“He sat upon the throne a *sceptred hermit*.”—Page 64.

“The tyrant.....friend,” Stanza 12, page 269.

Paraleipsis.—The pretended omission of a statement really made.

.....“I need not say

How fast you grew in knowledge,” etc.—Page 61.

Personification.—The attributing to inanimate objects or inferior animals, of characteristics belonging only to persons.

“In Glory’s arms they fall.”—Page 144.

Pleonasm.—The repetition of a word or its equivalent, unnecessary for the meaning, but intended to add force to the expression.

“*The Isles of Greece*,.....

.....Eternal summer gilds *them* yet.”—Stanza 1, page 264.

Polysyndeton.—An excess of connectives.

“And he disposed—chess-board.”—Page 64.

Prolepsis.—The anticipation of objections.

“I shall be told—influence.”—Page 110.

Prosthesis.—The addition of a letter or syllable to the beginning of a word.

“Cassius is *aw*earry.”—Page 57.

Sarcasm.—Keen, cutting, reproachful language. See stanza 13, page 139; also Letter to Chesterfield.—Page 157.

“You say.....noble men.”—Page 55. Stanza 11, page 269.

Simile.—States a direct comparison, usually with such words as *like*, *as*, &c.

.....“Your heart

Pure as the leaf of the consummate bud.”—Page 61.

Soliloquy.—A speaking or talking to one’s self. See Julia’s speech, page 69.

Synecdoche.—Gives a part for the whole, or the whole for a part.

“By Tiber once twinkled that brazen old lamp.”—Page 97.

Transferred Epithet.—In this the epithet belonging to one subject is transferred to another.

“And tearful were the vigils that many a maiden spent.”—Page 105.

Tearful is properly an epithet of “maidens.”

“Answering the *stringed* noise.”—Stanza 6, page 244.

Syllepsis.—The use in the same sentence of a word in a literal and a figurative sense.

“But all except their sun is set.”—Stanza 1, page 265.

Set is used literally with *sun* and figuratively with *all*.

Vision or Hypotyposis.—The representation as present of something really absent. See stanza 13, 14, page 98; also lines 87, etc., page 354.



